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THENTIC RECORD
ANSCRIPTIONS
FRED SOKOLOW

BUDDY HOLLY



Hal Leonard Guitar

RECORDED VERSIONS™

With Notes & Tab

AUTHENTIC RECORD TRANSCRIPTIONS BY FRED SOKOLOW

BUDDY HOLLY

CHRONOLOGICAL INDEX

The songs appear in the book in chronological order, according to their recording dates.

ALPHABETICAL CONTENTS

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MPL COMMUNICATIONS, INC.
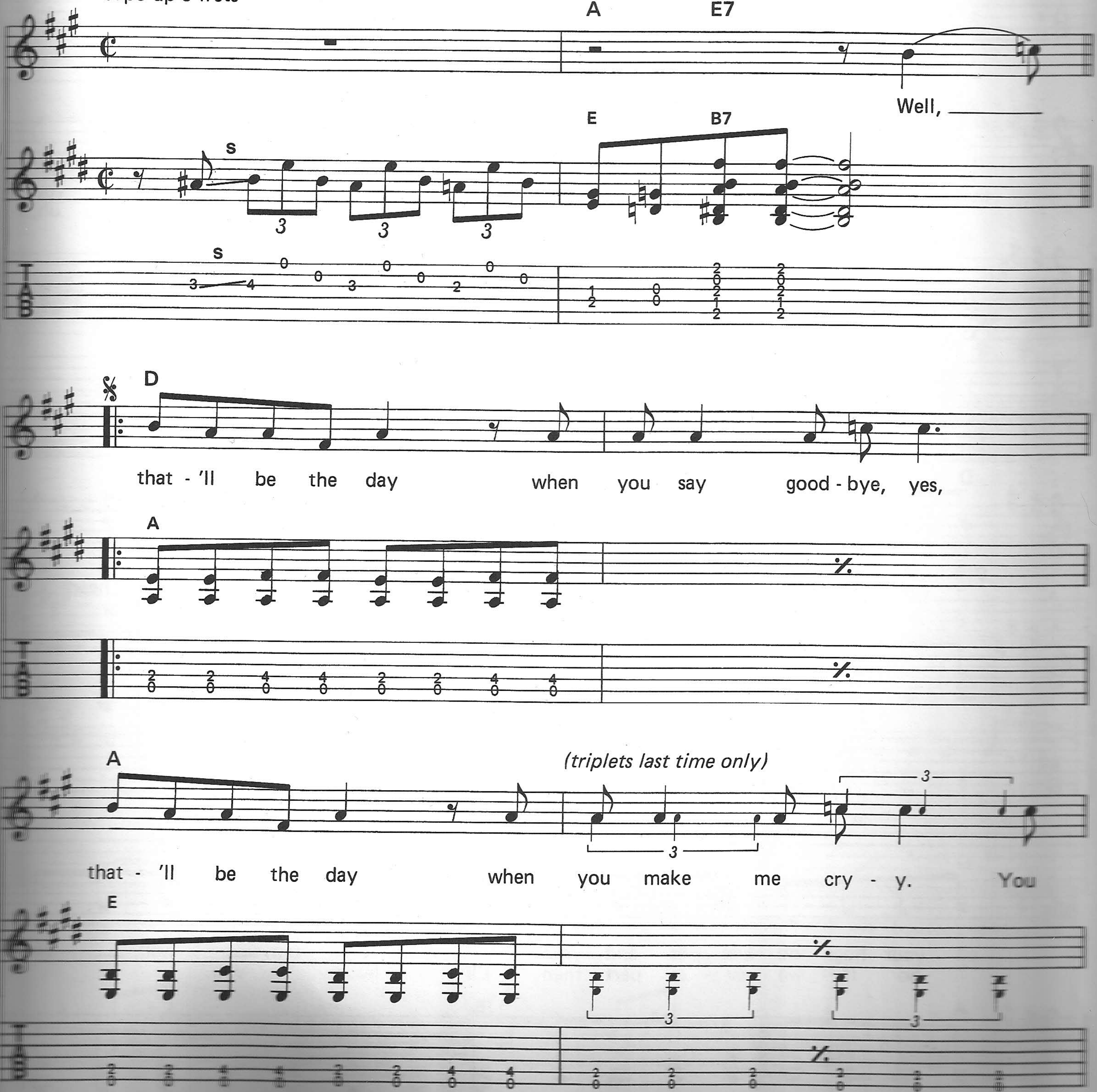
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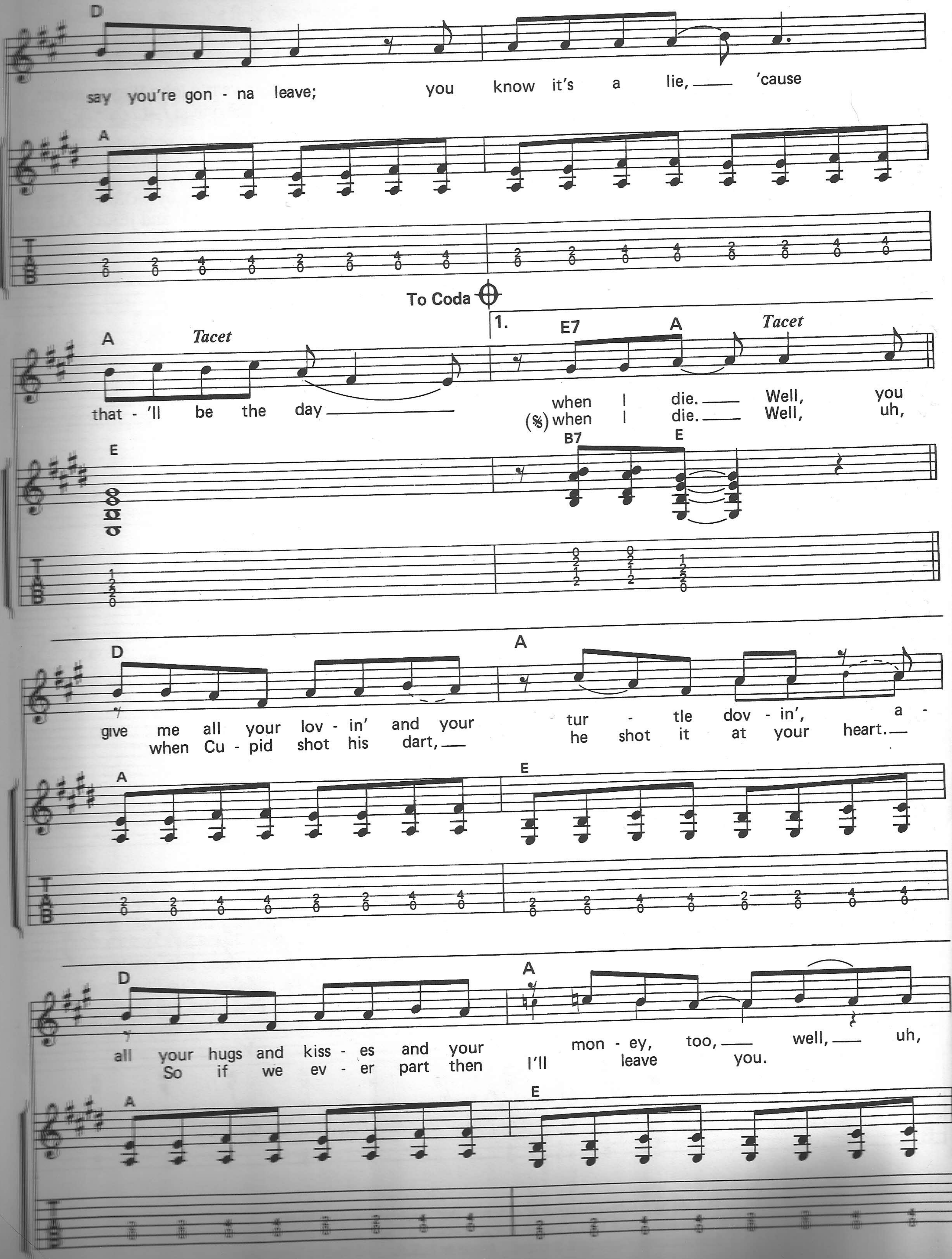
THAT'LL BE THE DAY

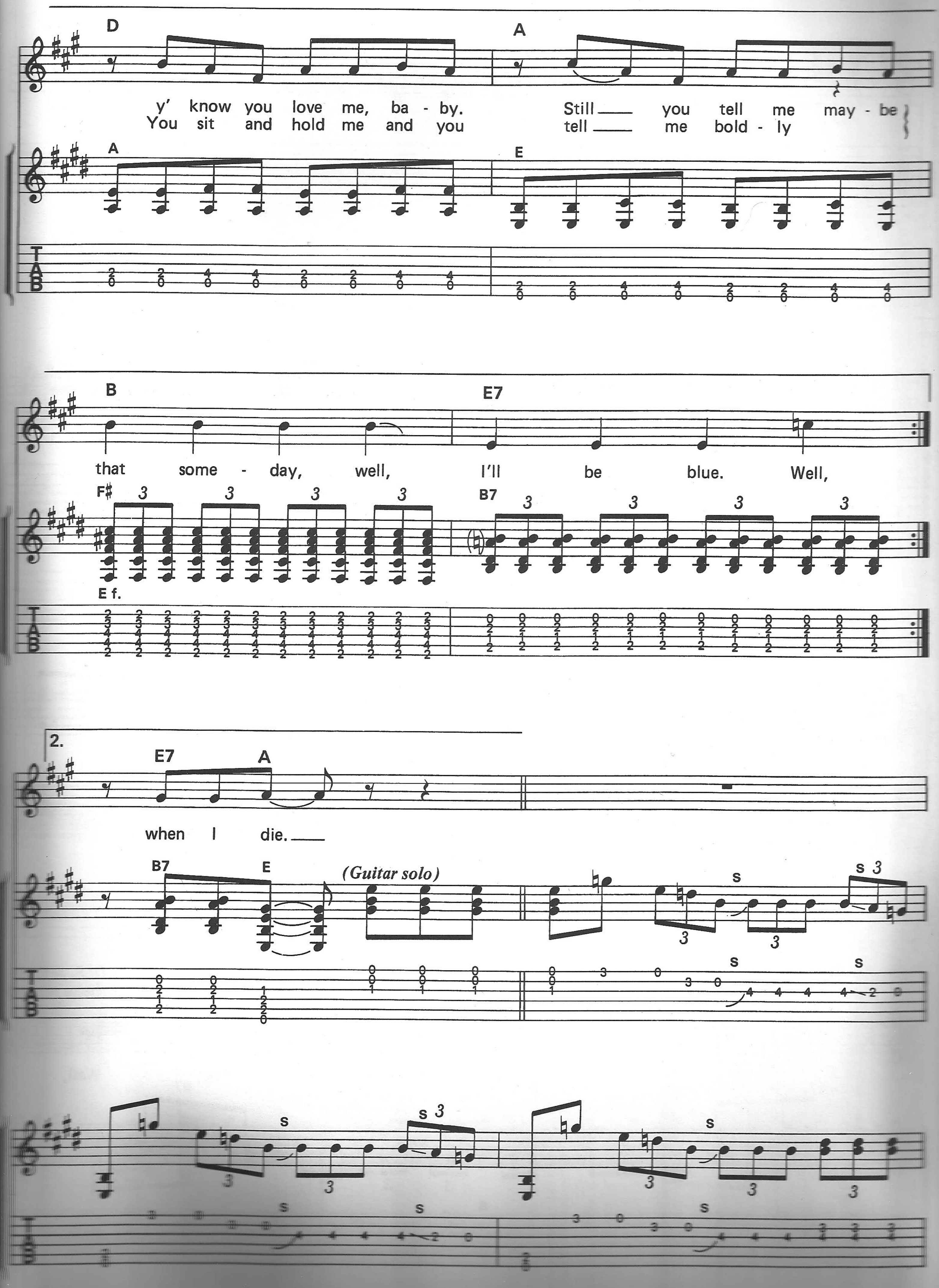
The title of this '57 release, which was Holly's first hit, came from the previous year's John Wayne movie, *The Searchers.* Holly grew up in Lubbock, Texas and his solo in this tune (like the one in *I'M LOOKIN' FOR SOMEONE TO LOVE*) sounds like a typical Texas fingerpicking/blues guitar break.

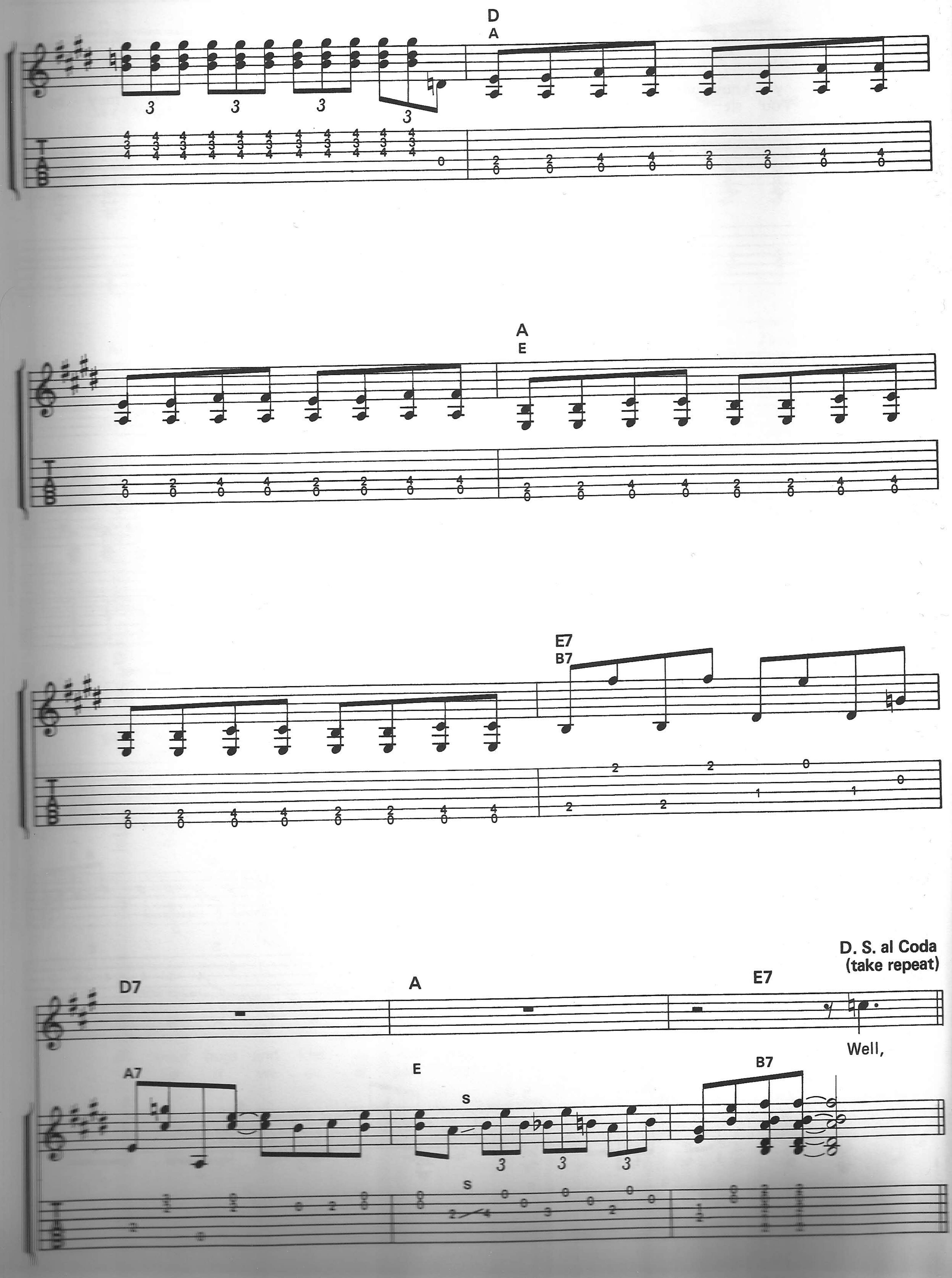
Words and Music by NORMAN PETTY,
BUDDY HOLLY and JERRY ALLISON
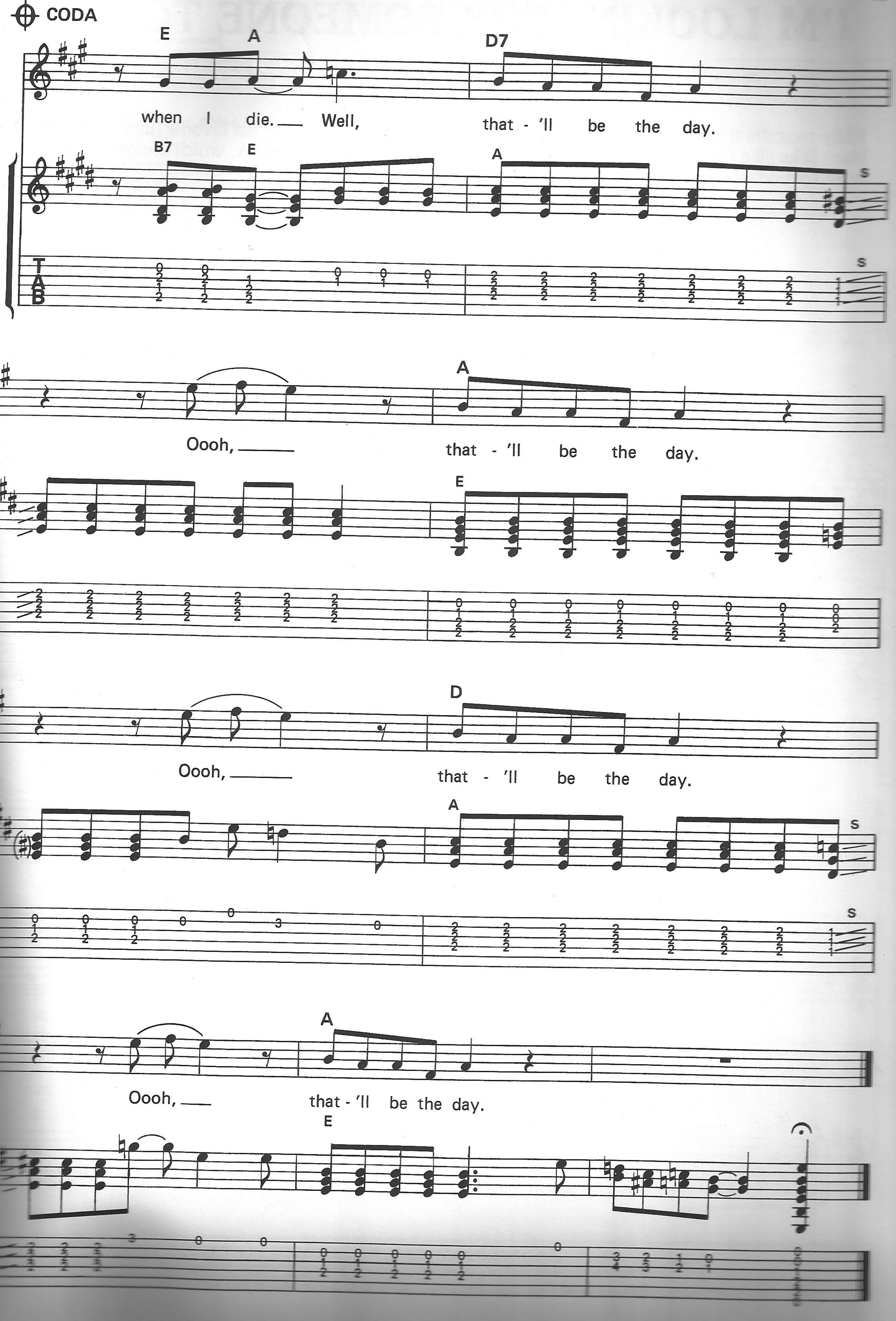
Moderate shuffle
Capo up 5 frets




D
say you're gon - na leave; you know it's a lie, 'cause
A
A Tacet
that - 'll be the day
To Coda
1. E7 A Tacet
when I die. Well, you
(𝄋) when I die. Well, uh,
E
B7 E
D A
give me all your lov - in' and your tur - tle dov - in', a -
when Cu - pid shot his dart, he shot it at your heart.
A E
D A
all your hugs and kiss - es and your mon - ey, too, well, uh,
So if we ev - er part then I'll leave you.
A E
T
A
B


D
A
y' know you love me, ba - by.
You sit and hold me and you
Still you tell me may - be
tell me bold - ly
A
E
B
E7
that some - day, well,
I'll be blue. Well,
F♯
B7
E f.
2.
E7
A
when I die.
B7
E
(Guitar solo)

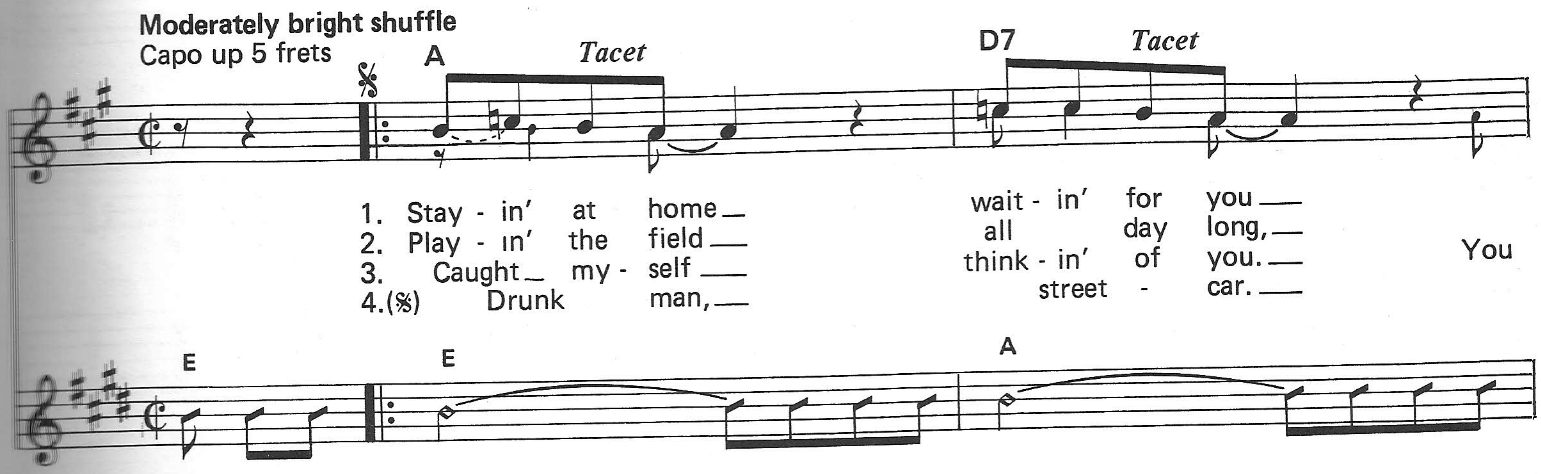

D
A
A
E
E7
B7
D7
A
E7
D. S. al Coda
(take repeat)
Well,
A7
E
B7

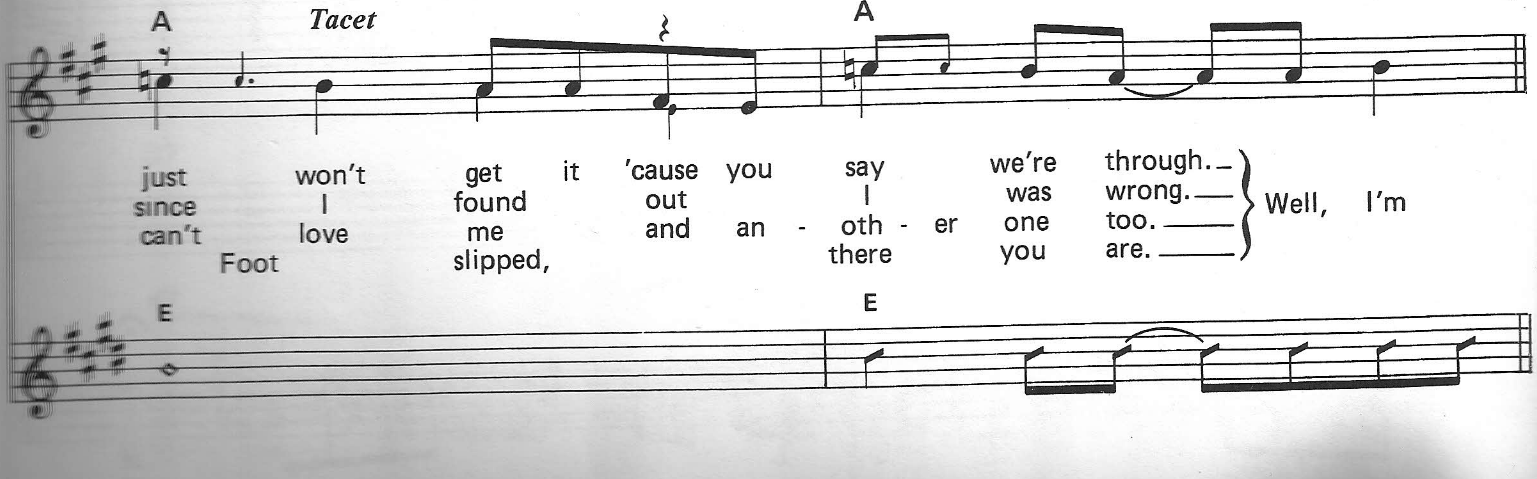

CODA
E A D7
when I die. Well, that-'ll be the day.
B7 E A
Oooh, that-'ll be the day.
A
E
Oooh, that-'ll be the day.
D
A
Oooh, that-'ll be the day.
A
E

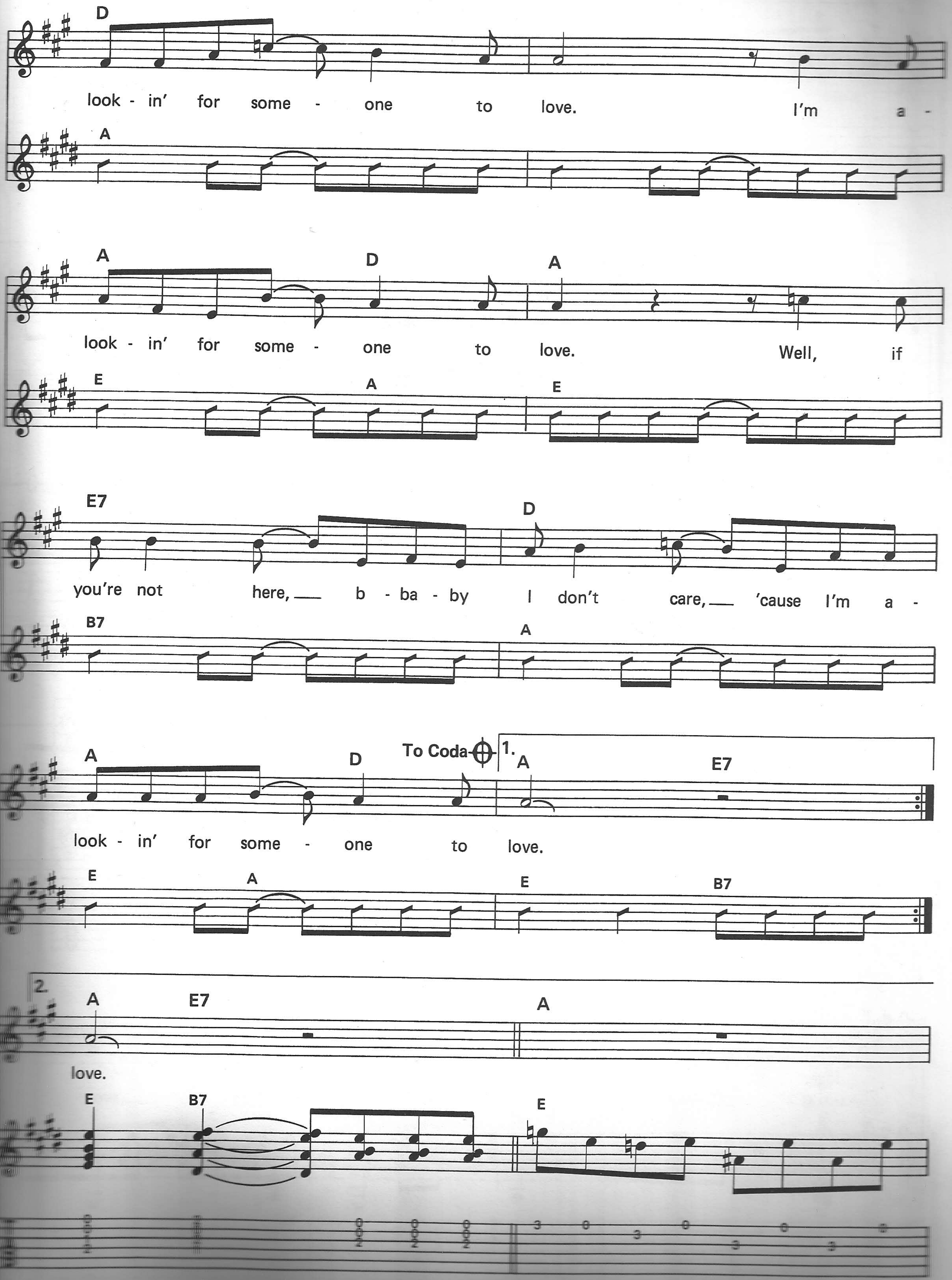
I'M LOOKIN' FOR SOMEONE TO LOVE
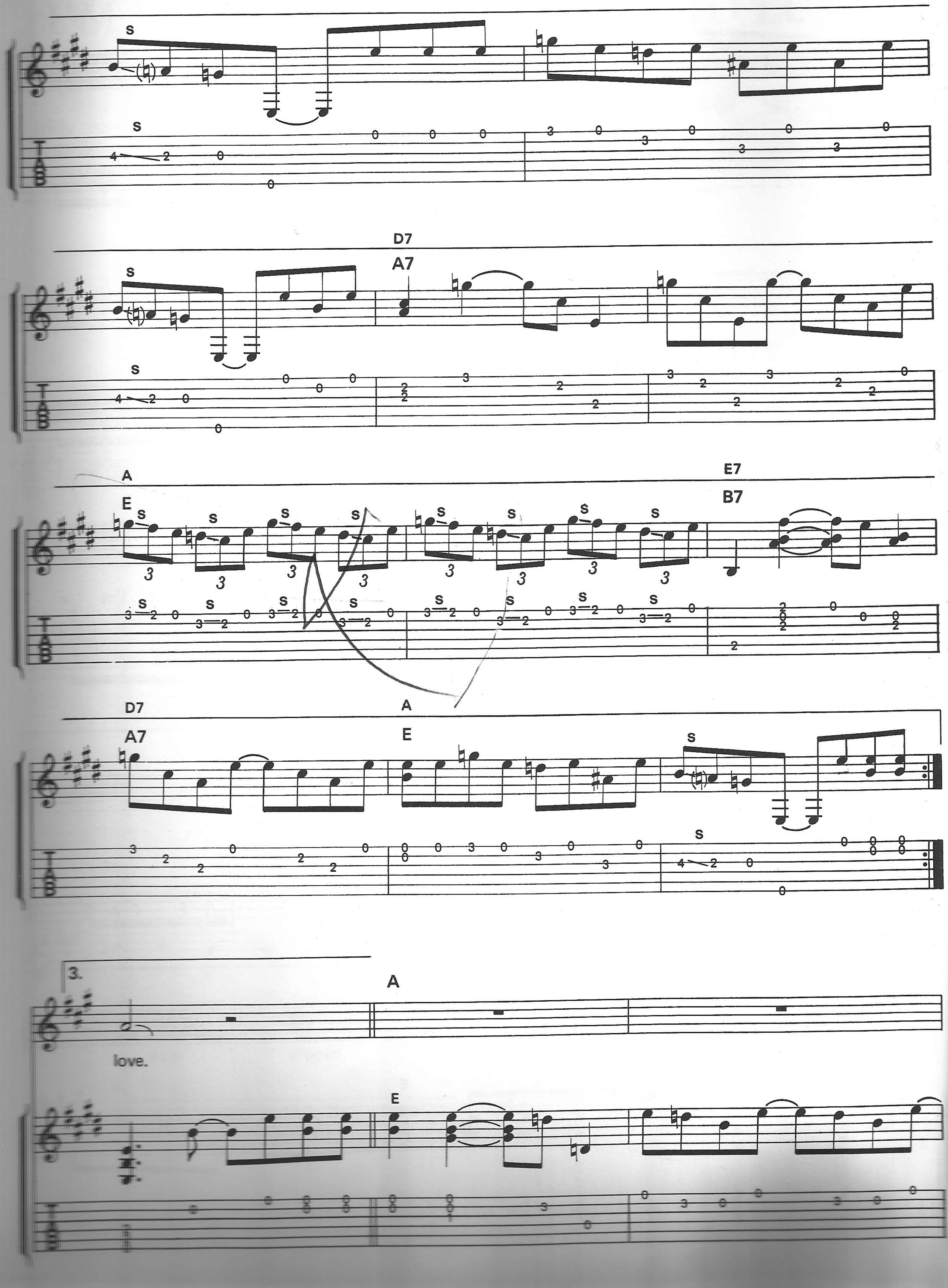
Holly recorded this one in 1957. He capoed up five frets in order to play his favorite fingerpicking key-of-E blues licks (like the 1st- and 2nd-string triplets in the solo) and still sing in A, which seems to have been his most comfortable key.

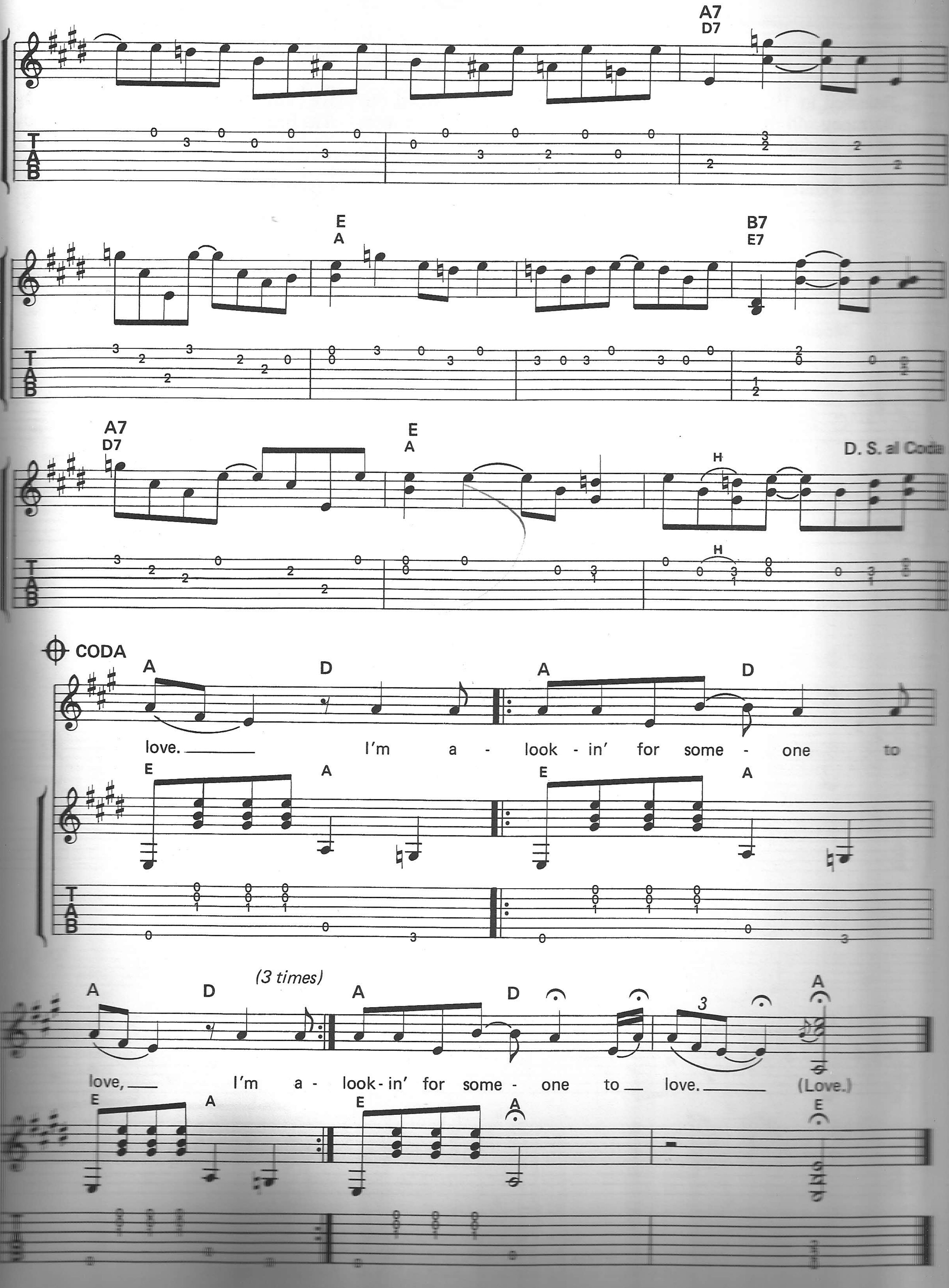
Words and Music by
BUDDY HOLLY and NORMAN PETTY






D
look - in' for some - one to love. I'm a -
A
A D A
look - in' for some - one to love. Well, if
E A E
E7 D
you're not here, b - ba - by I don't care, 'cause I'm a -
B7 A
A D To Coda 1. A E7
look - in' for some - one to love.
E A E B7
2. A E7 A
love.
E B7 E


S
D7
A7
A
E
E7
B7
3.
love.



A7
D7
E
A
B7
E7
A7
D7
E
A
H
D. S. al Coda
CODA
A
D
A
D
love. I'm a - look - in' for some - one to
E
A
E
A
(3 times)
A
D
A
D
A
love, I'm a - look - in' for some - one to love. (Love.)
E
A
E
A
E

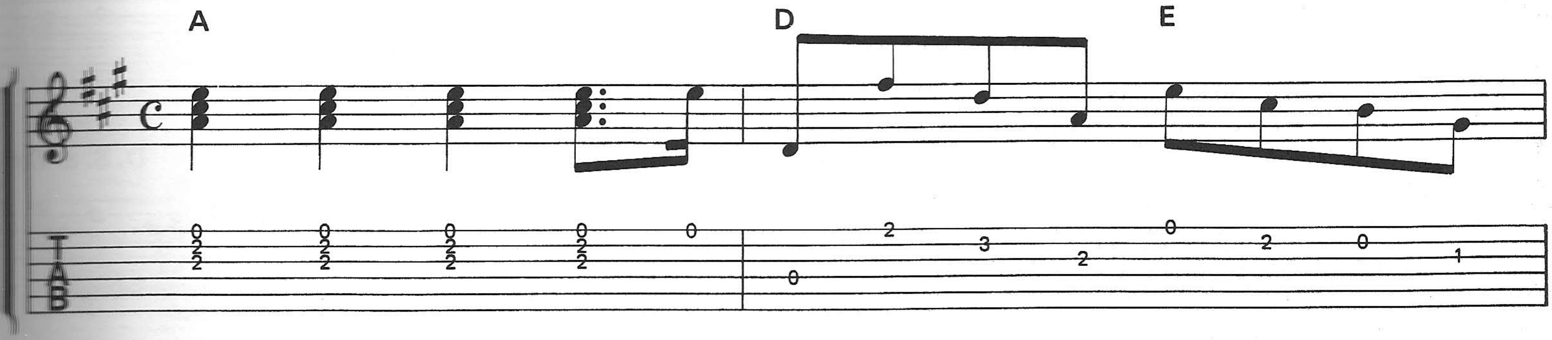
WORDS OF LOVE

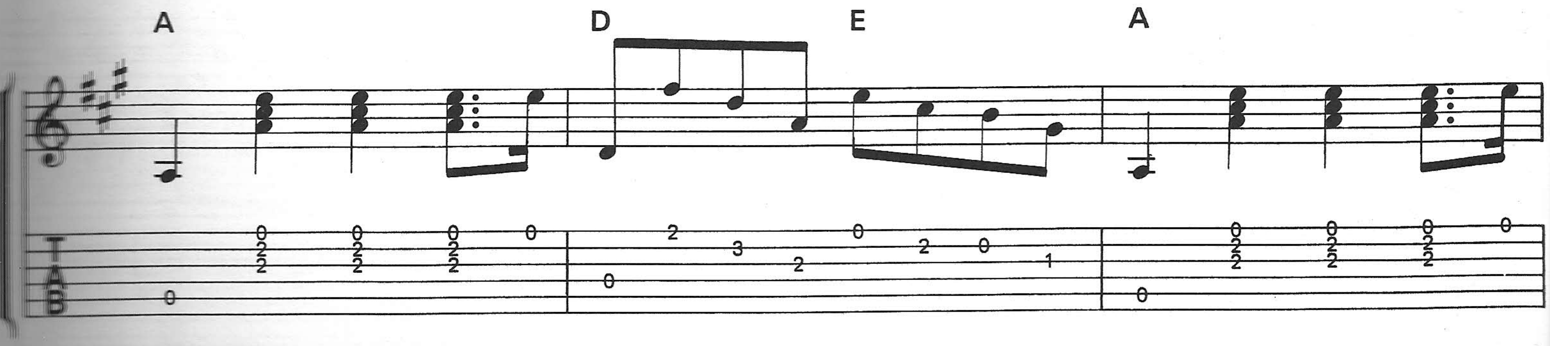
Released in 1957, this was Holly's first overdubbed record (he played rhythm and lead guitar and sang harmony with himself) and perhaps the first overdubbed *rock* record. The Beatles version is a very close copy of the original.

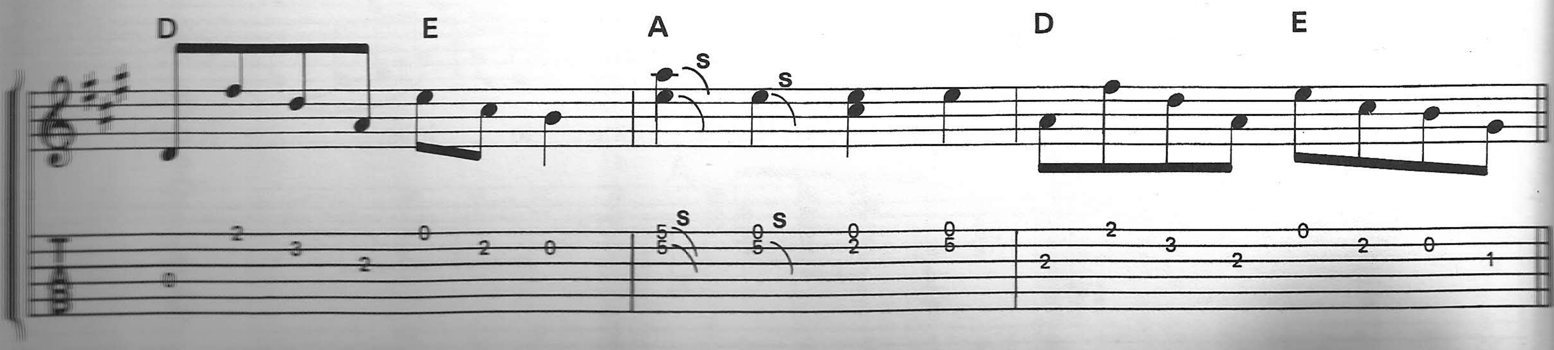
Holly's guitar solo is a study in I-IV-V chord fragments in the key of A.
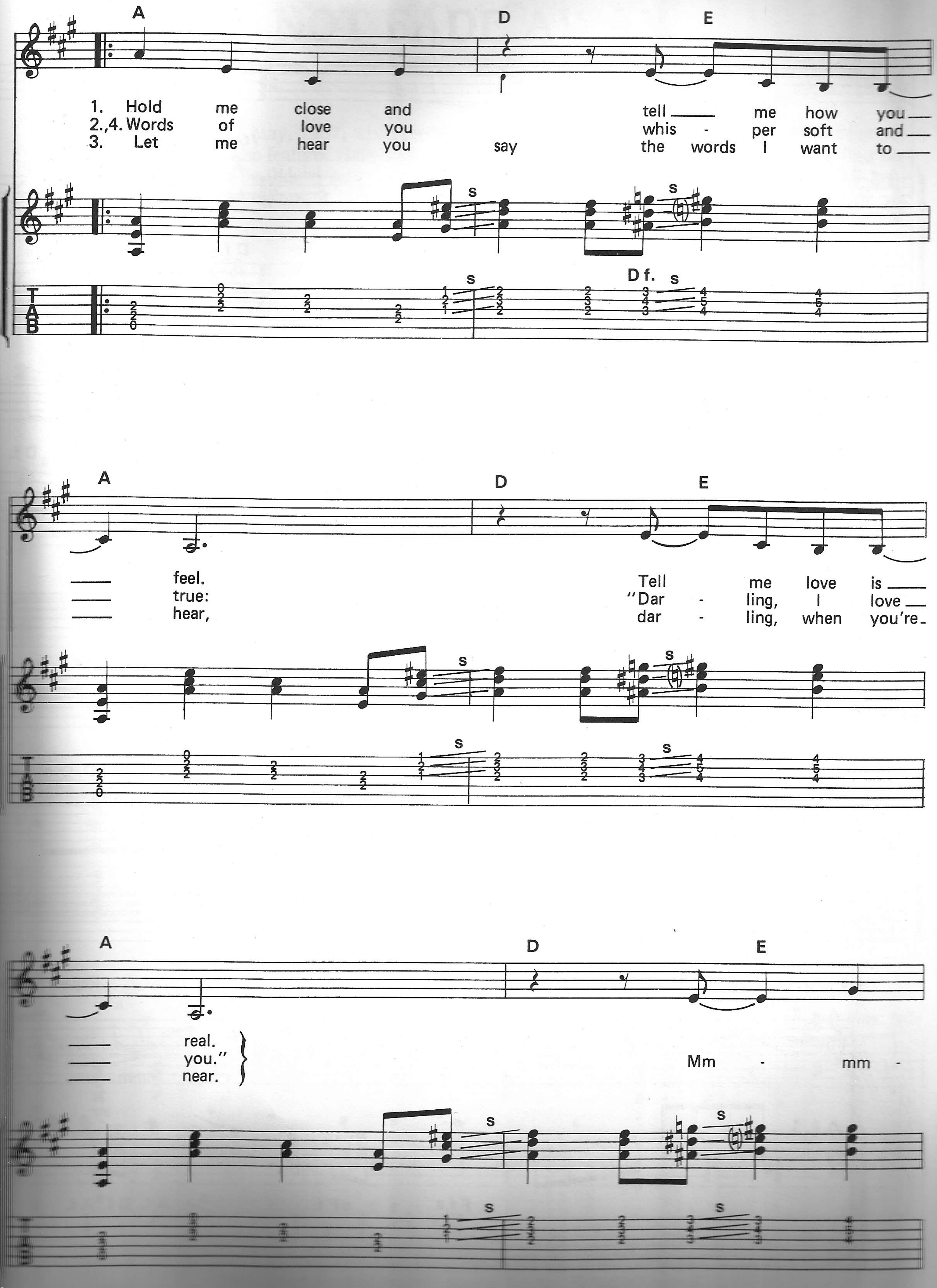
Words and Music by
BUDDY HOLLY

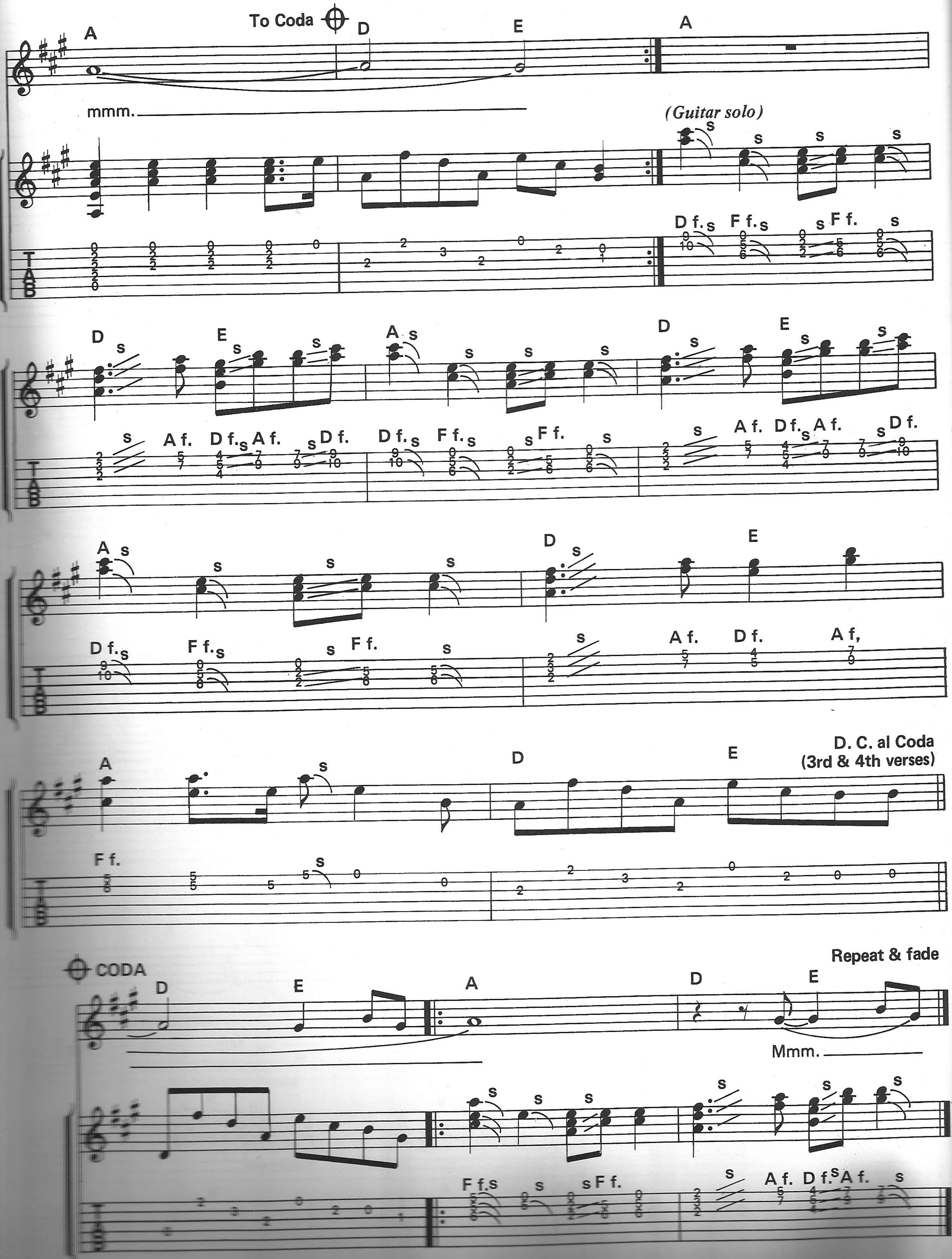
Moderate rock







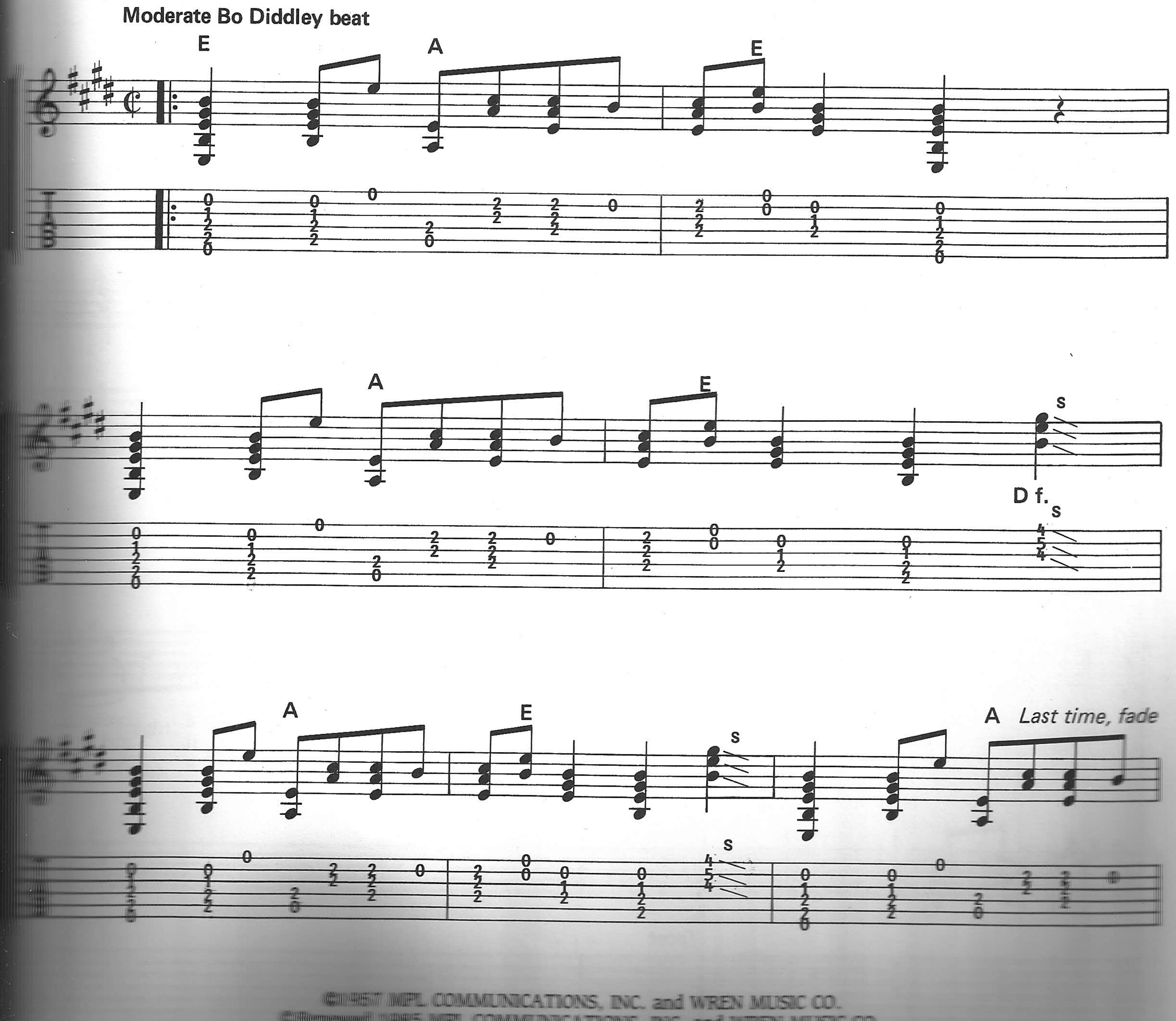

A
D
E
1. Hold me close and tell me how you
2.,4. Words of love you whis - per soft and
3. Let me hear you say the words I want to
S
Df.
T
A
B
A
D
E
feel. Tell me love is
true: "Dar - ling, I love
hear, dar - ling, when you're
A
D
E
real.
you."
near.
Mm - mm -

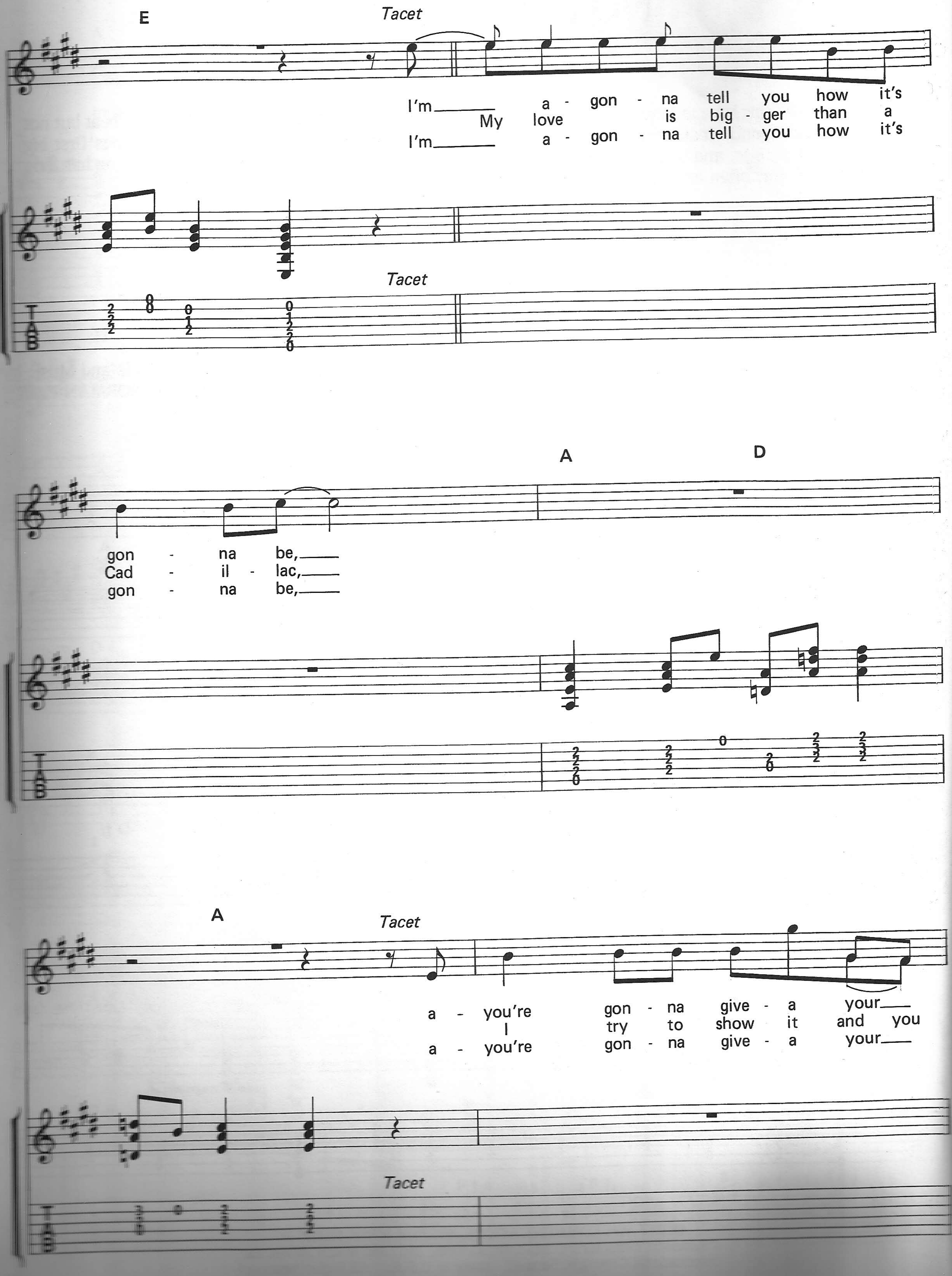

A
To Coda
D
E
A
mmm.
(Guitar solo)
D
E
A
D
E
A
D
E
A
D
E
D. C. al Coda
(3rd & 4th verses)
CODA
D
E
A
D
E
Repeat & fade
Mmm.

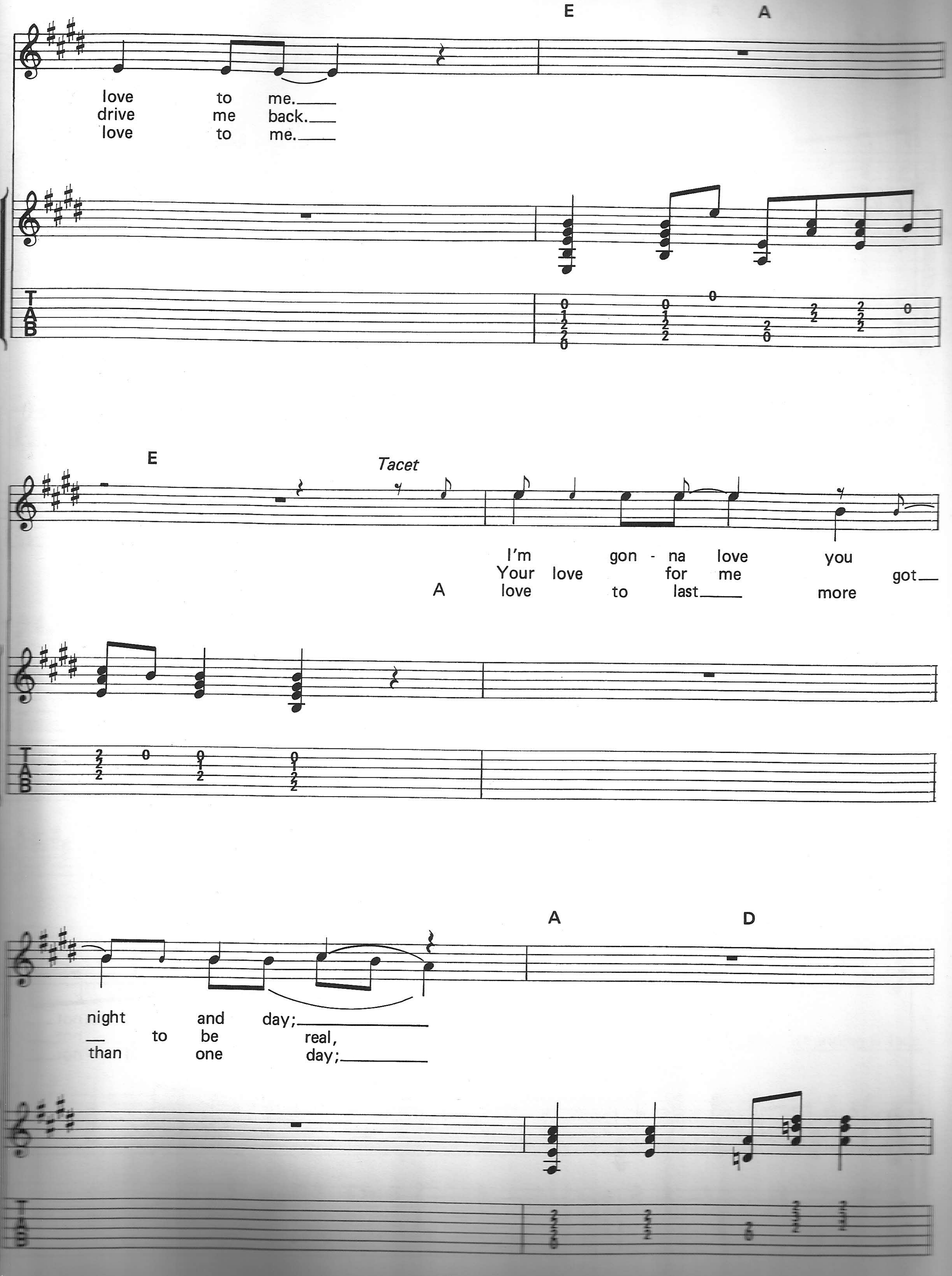
NOT FADE AWAY

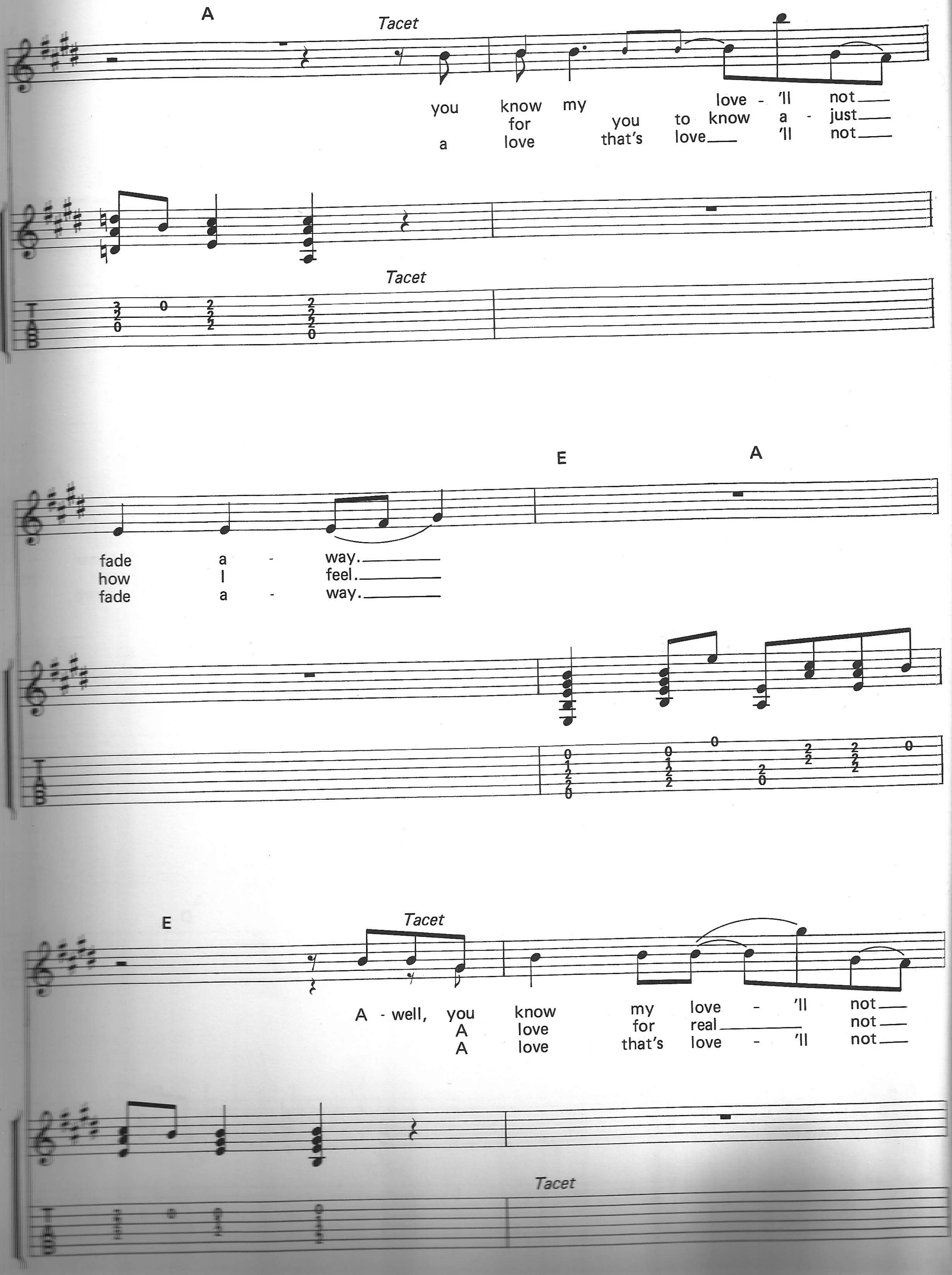
Holly recorded this tune in May, 1957, when Bo Diddley was hot on the charts. It had Diddley's beat but not his one-chord sound. It also featured Holly's unique hiccuping vocal style. It was the Rolling Stones' first big hit in the early '60s, and Bo Diddley recorded his version in the '70s. To loyal Deadheads, the song has long been a highlight, often an encore, at Grateful Dead shows.

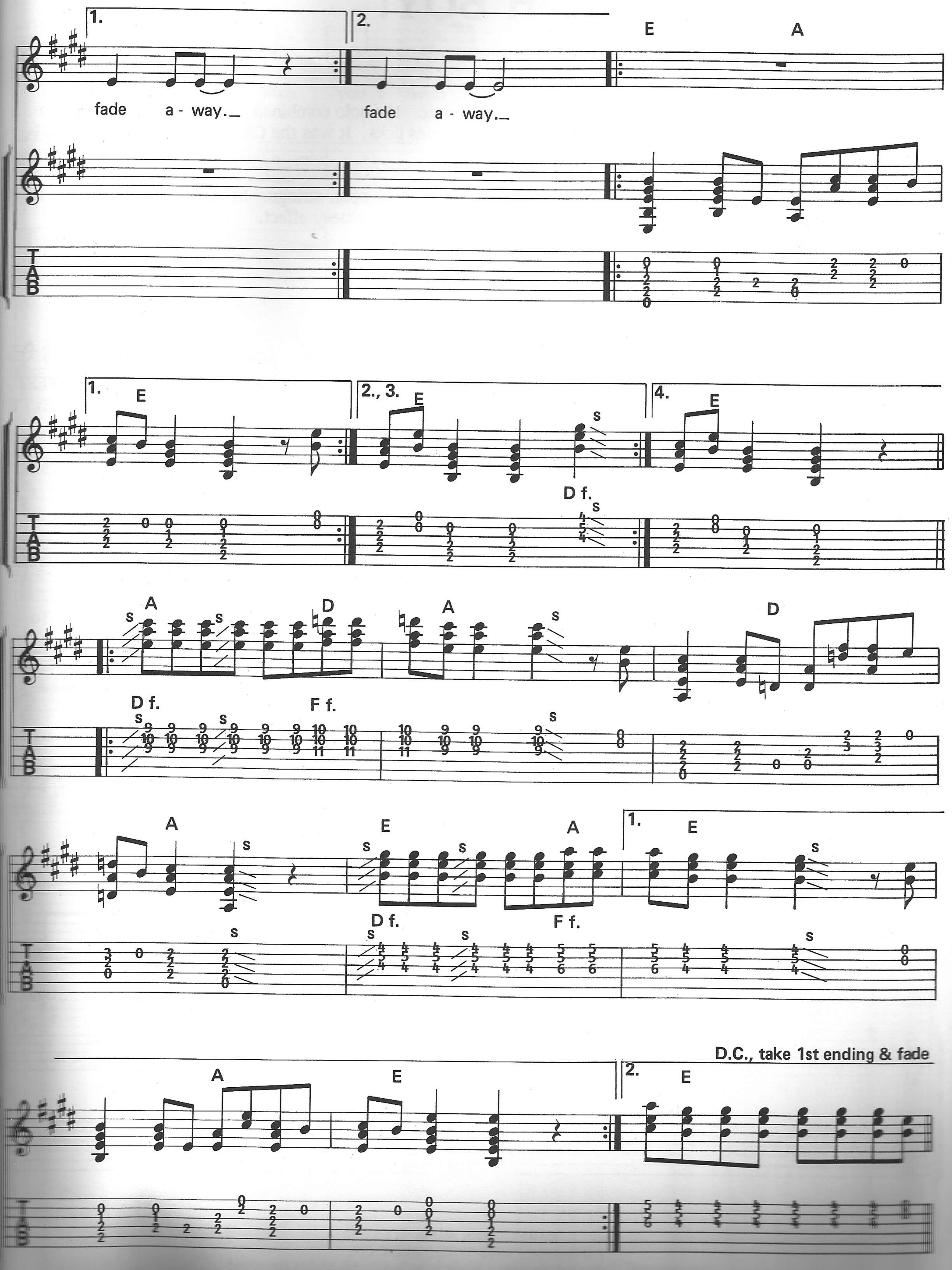
Words and Music by
CHARLES HARDIN and NORMAN PETTY




E
Tacet
I'm a - gon - na tell you how it's
My love is big - ger than a
I'm a - gon - na tell you how it's
Tacet
gon - na be,
Cad - il - lac,
gon - na be,
A
D
A
Tacet
a - you're gon - na give - a your
I try to show it and you
a - you're gon - na give - a your
Tacet


E A
love to me.
drive me back.
love to me.
E Tacet
I'm gon - na love you
Your love for me got
A love to last more
night and day;
to be real,
than one day;
A D


A
Tacet
you know my love - 'll not
for you to know a - just
a love that's love 'll not
Tacet
fade a - way.
how I feel.
fade a - way.
E
A
E
Tacet
A - well, you know my love - 'll not
A love for real not
A love that's love - 'll not
Tacet

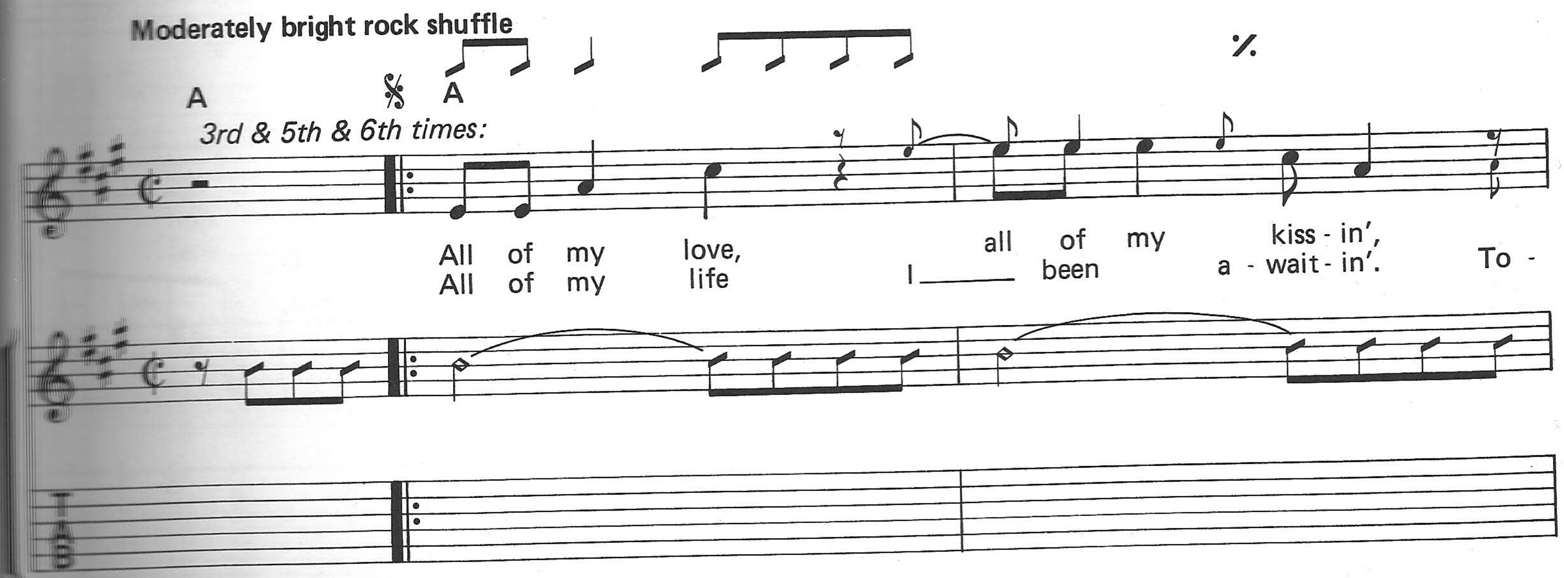

1.
2.
E
A
fade a - way.
fade a - way.
1.
E
2., 3.
E
4.
E
D f.
A
D
A
D
D f.
F f.
A
E
A
1.
E
D f.
F f.
D.C., take 1st ending & fade
A
E
2.
E

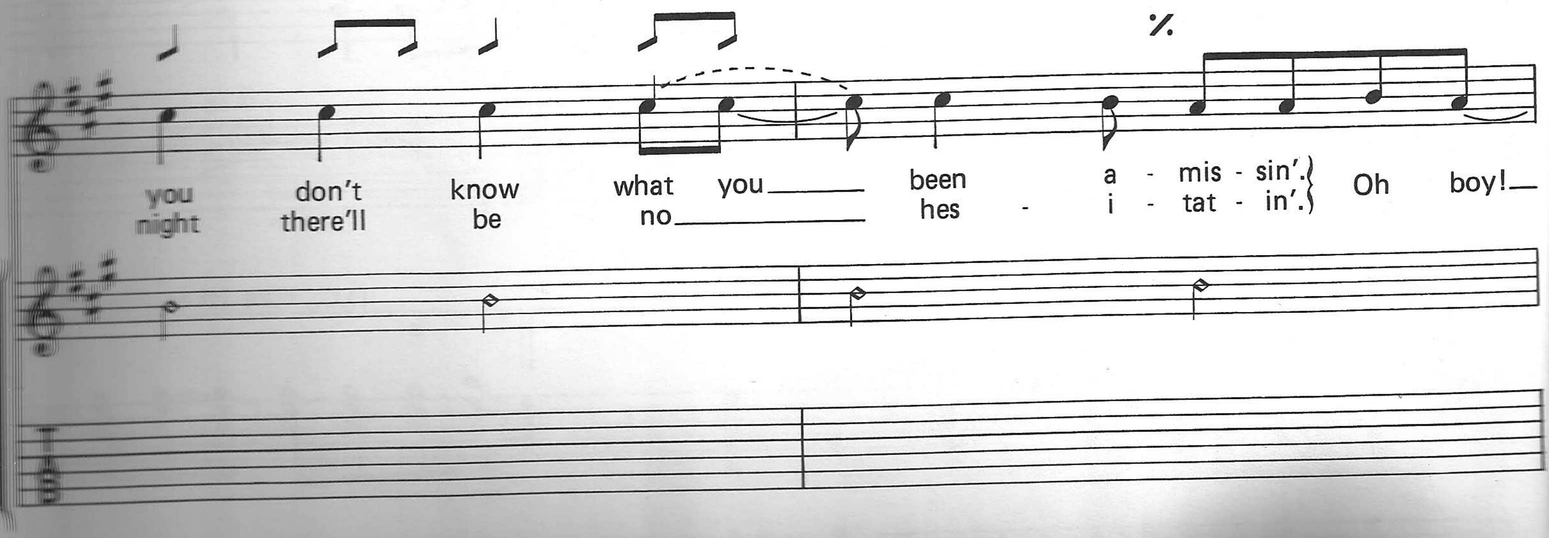
OH BOY!

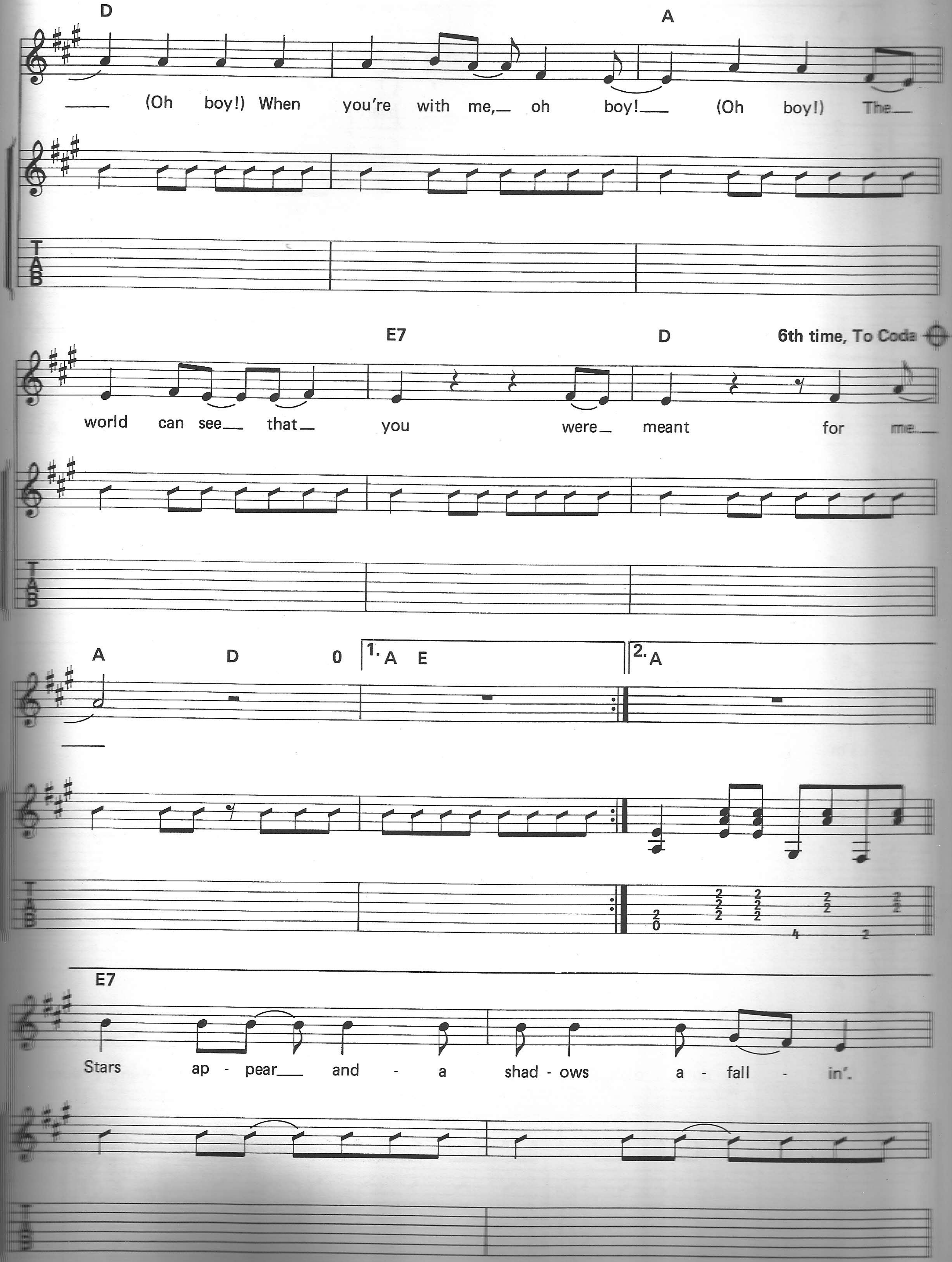
Holly transformed this country song into a rockabilly classic. His solo combined first-position/chord strumming, fingerpicking and moveable, Chuck Berry-flavored blues licks. It was the Crickets' second single and it reached #10 on the charts in early 1958.
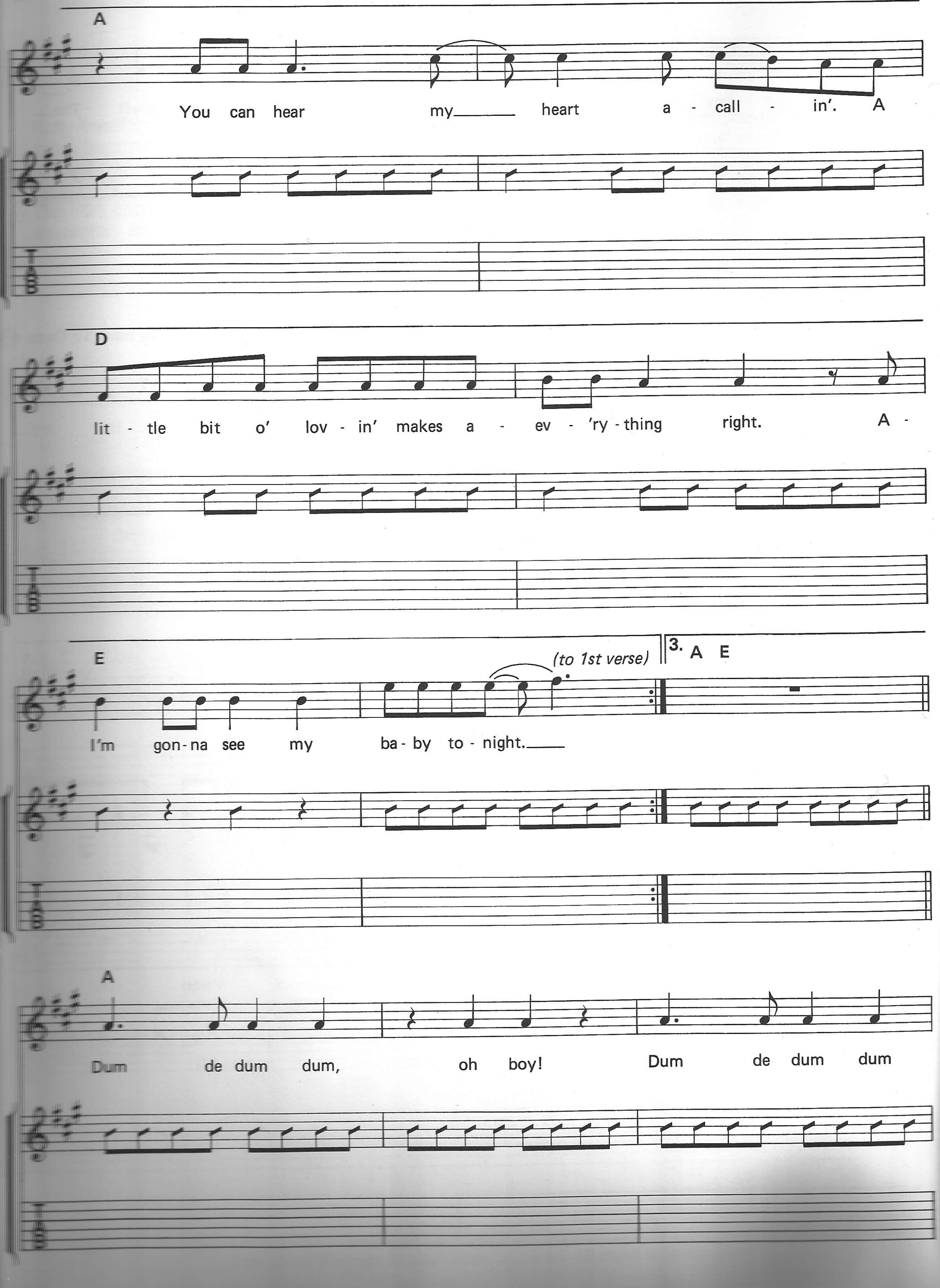
The "O" chord in the rhythm guitar part represents a strum on open strings. In the keys of E and A, a momentary strum on open strings between chord changes lends a bluesy effect.

Words and Music by SUNNY WEST,
BILL TILGHMAN and NORMAN PETTY

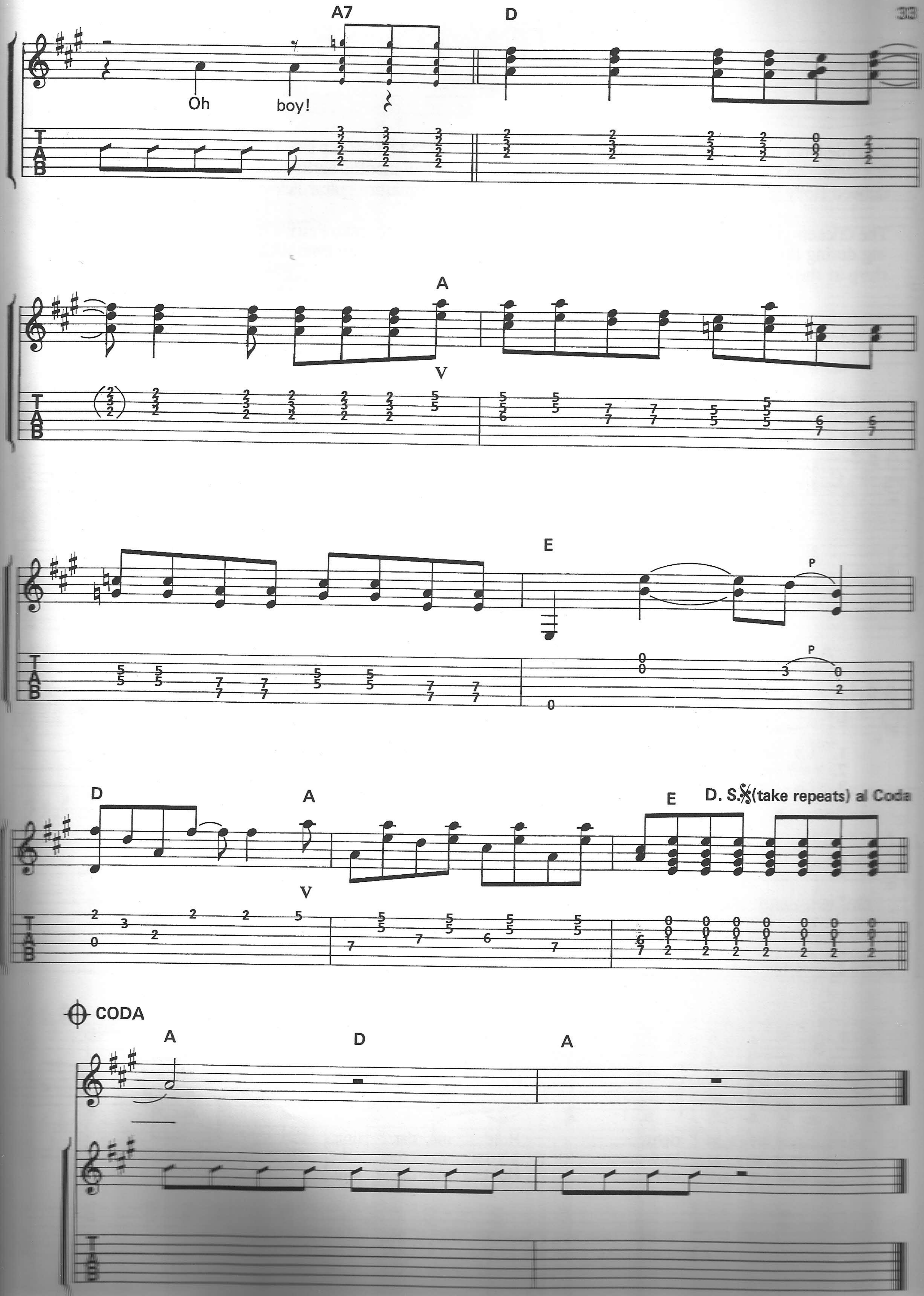





D
A
(Oh boy!) When you're with me, oh boy! (Oh boy!) The
E7
D
6th time, To Coda
world can see that you were meant for me
A
D
1. A E
2. A
E7
Stars ap - pear and - a shad - ows a - fall - in'.



A
You can hear my heart a - call - in'. A
D
lit - tle bit o' lov - in' makes a - ev - 'ry - thing right. A -
E
(to 1st verse)
3. A E
I'm gon - na see my ba - by to - night.
A
Dum de dum dum, oh boy! Dum de dum dum
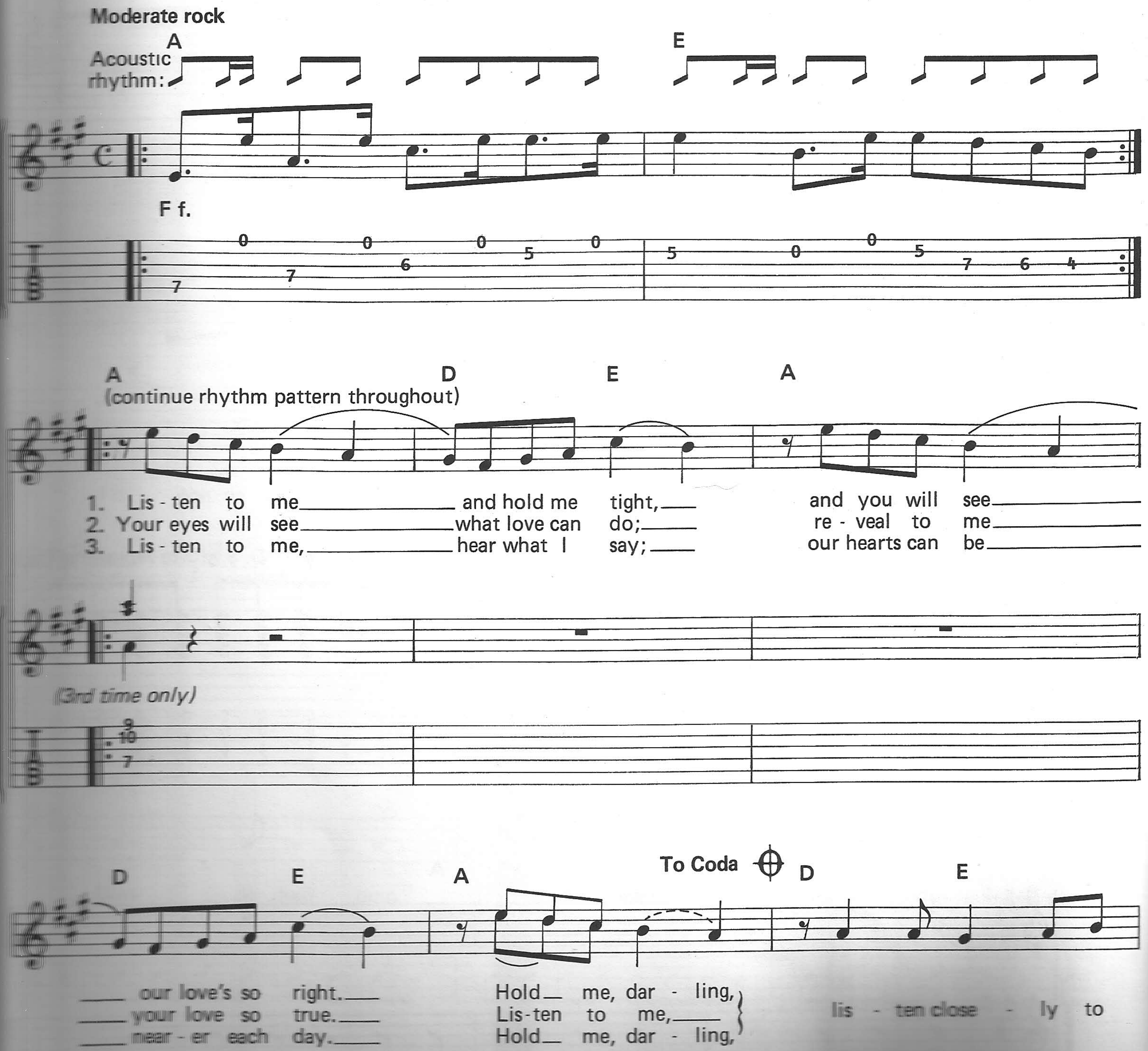

A7
D
Oh
boy!
A
V
E
P
D
A
V
E
D. S. 𝄋 (take repeats) al Coda
CODA
A
D
A
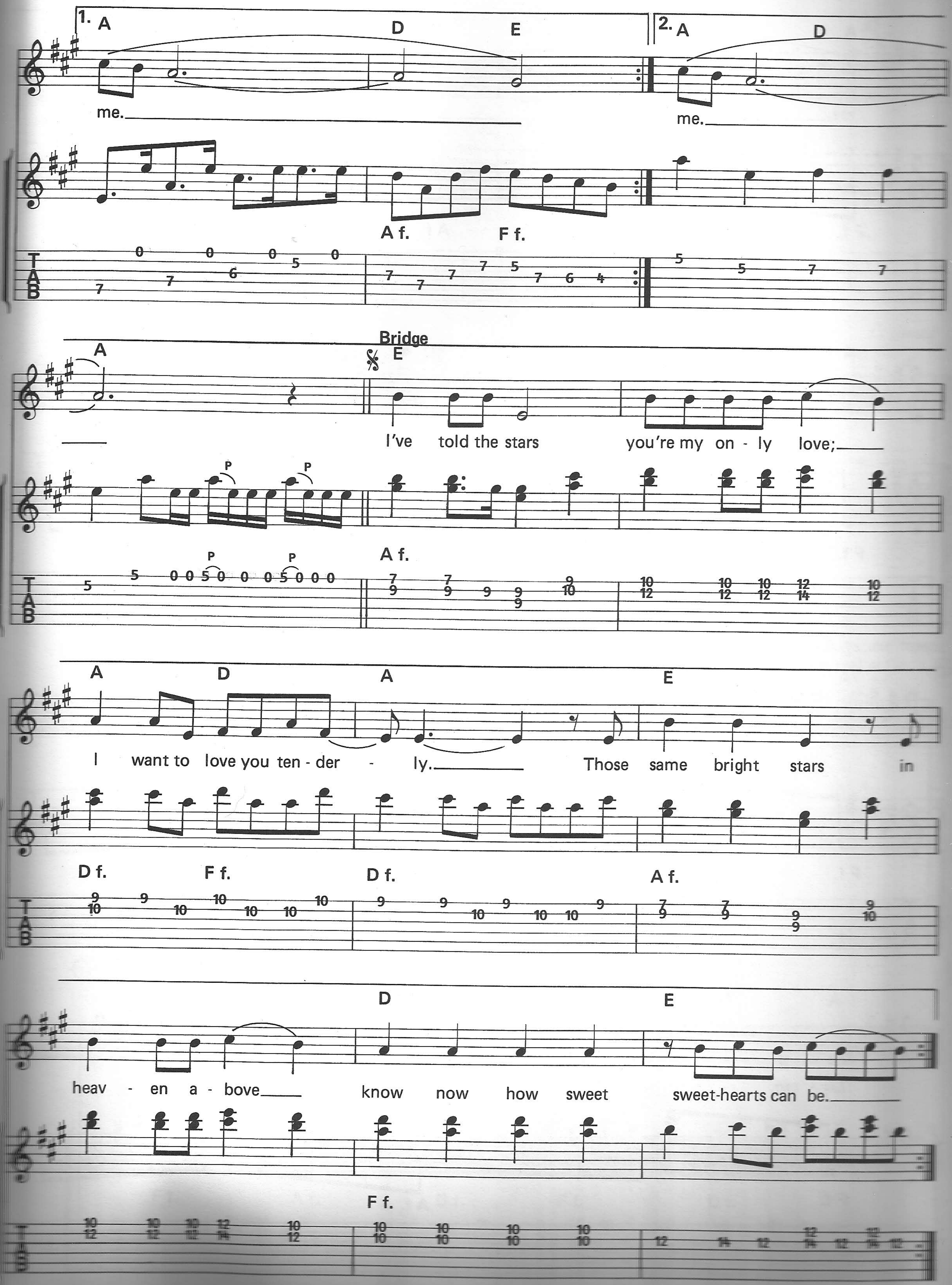
LISTEN TO ME
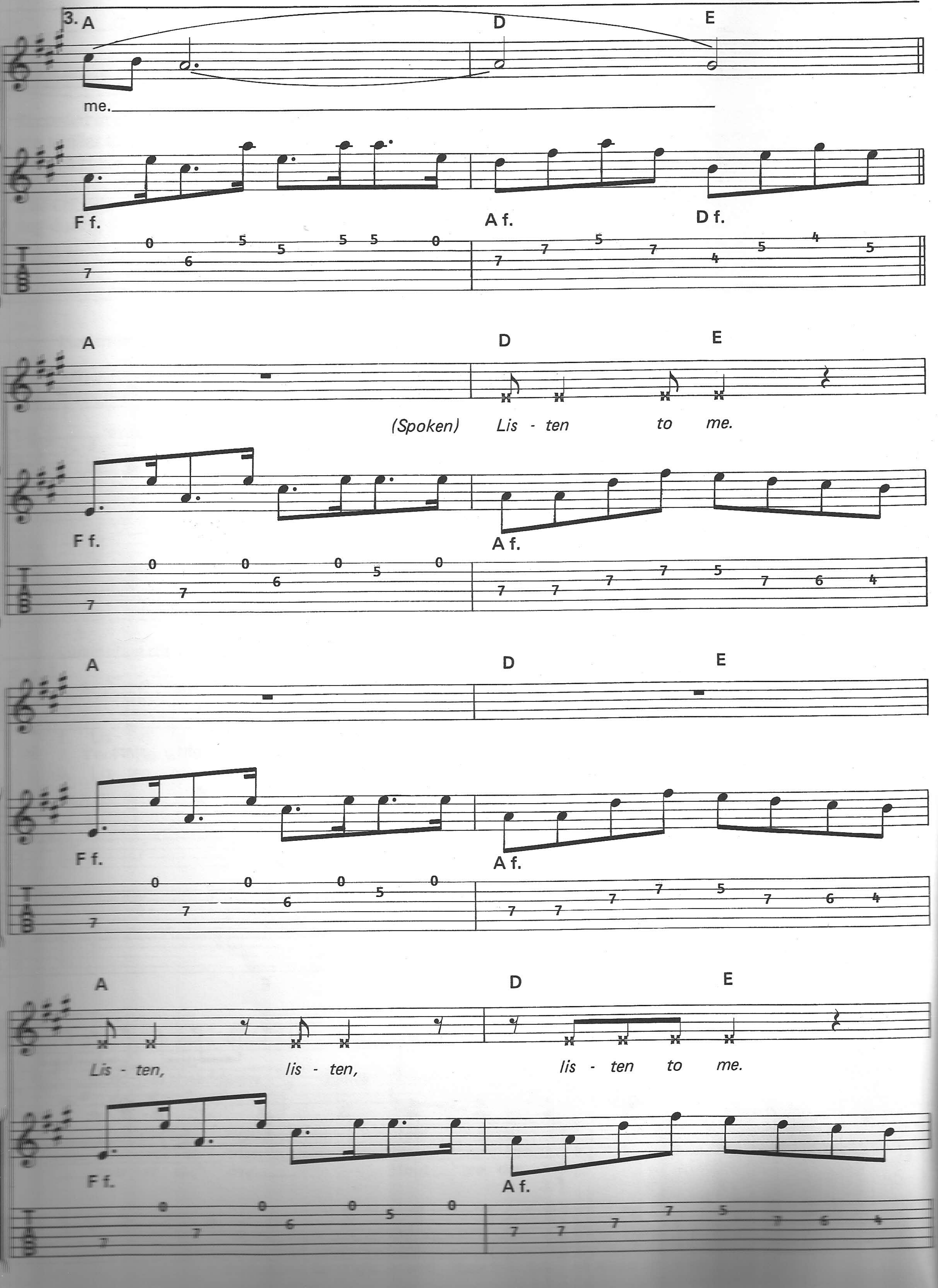
Recorded in a marathon three-day session at the end of June '57 as the flip side to *I'M GONNA LOVE YOU TOO*, it's similar to *WORDS OF LOVE* (which was recorded just a few months earlier). Both tunes feature two overdubbed Holly guitars and voices, and both have a similar signature guitar lick.

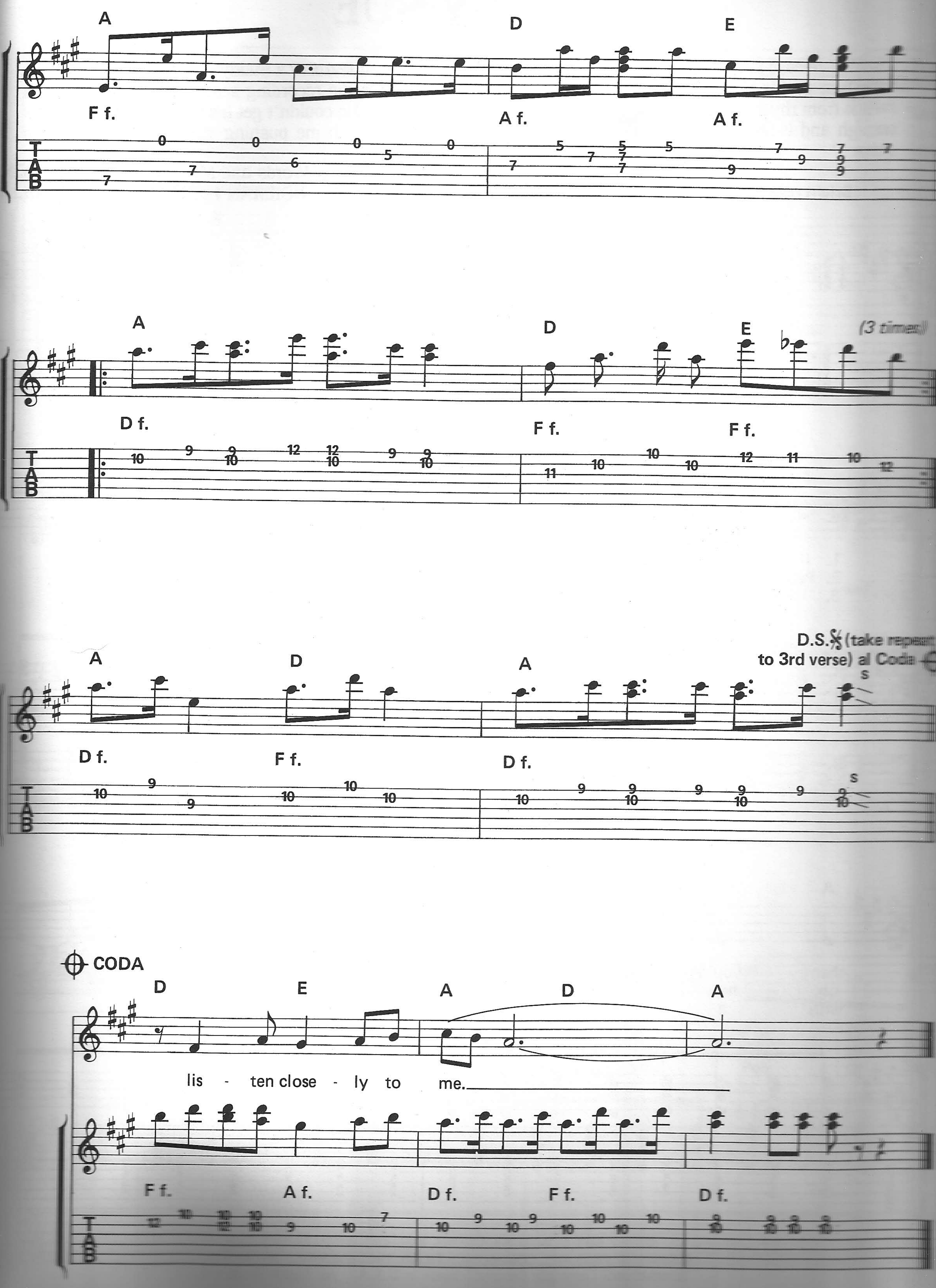
The Crickets got their names from a live cricket. It was hiding in Norman Petty's echo chamber and kept chirping during the recording of *I'M GONNA LOVE YOU TOO*—sometimes in time with the music. You can hear it chirp at the end of the song.

Words and Music by
CHARLES HARDIN and NORMAN PETTY




1. A D E
me.
2. A D
me.
A f. F f.
Bridge
A E
I've told the stars you're my on - ly love;
P P
A f.
A D A E
I want to love you ten - der - ly. Those same bright stars in
D f. F f. D f. A f.
D E
heav - en a - bove know now how sweet sweet-hearts can be.
F f.


3.
A
D
E
me.
F f.
A f.
D f.
A
D
E
(Spoken) Lis - ten to me.
F f.
A f.
A
D
E
F f.
A f.
A
D
E
Lis - ten, lis - ten, lis - ten to me.
F f.
A f.
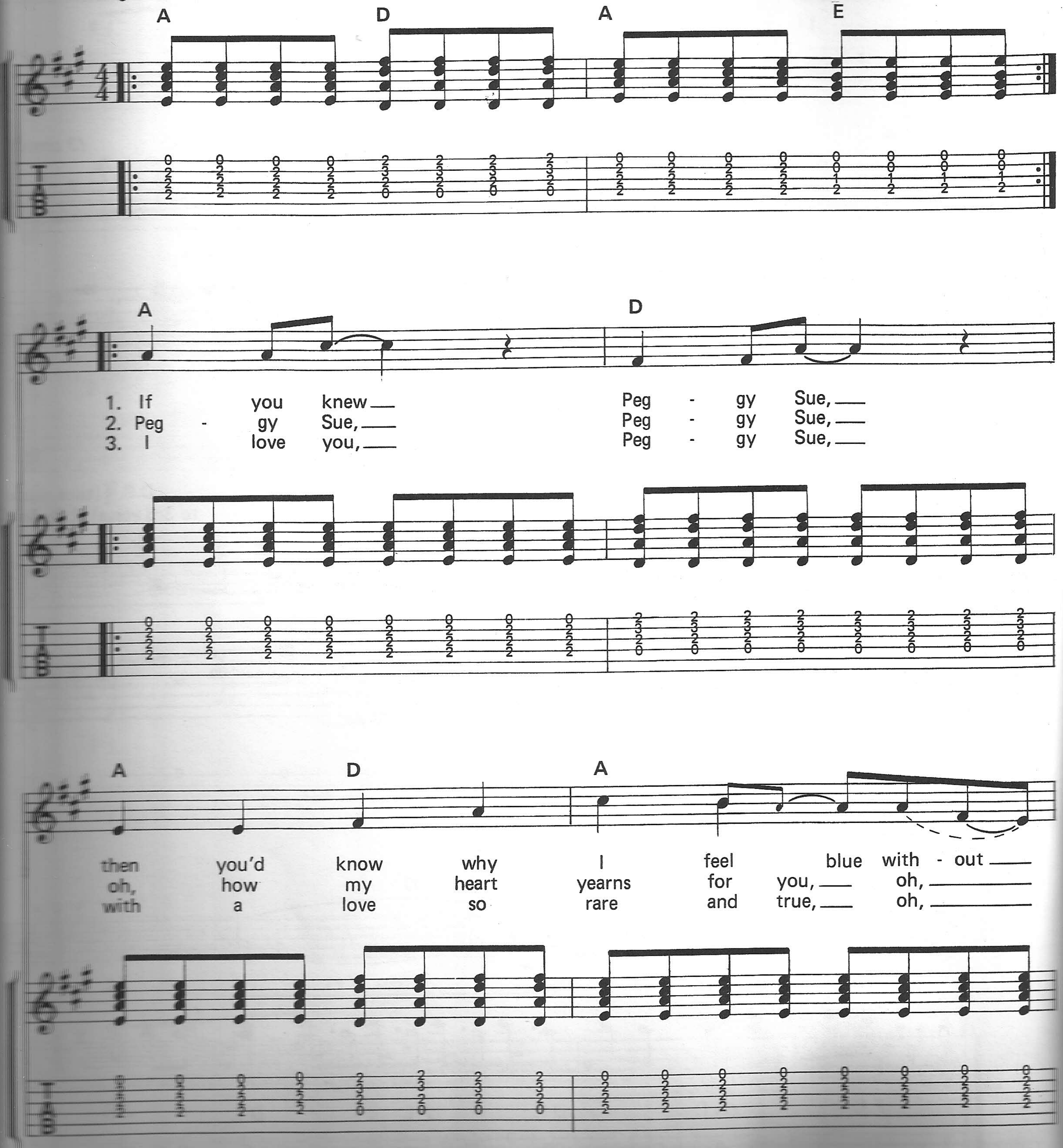

A
D
E
F f.
A f.
(3 times)
D f.
D.S. (take repeat to 3rd verse) al Coda
CODA
lis - ten close - ly to me.
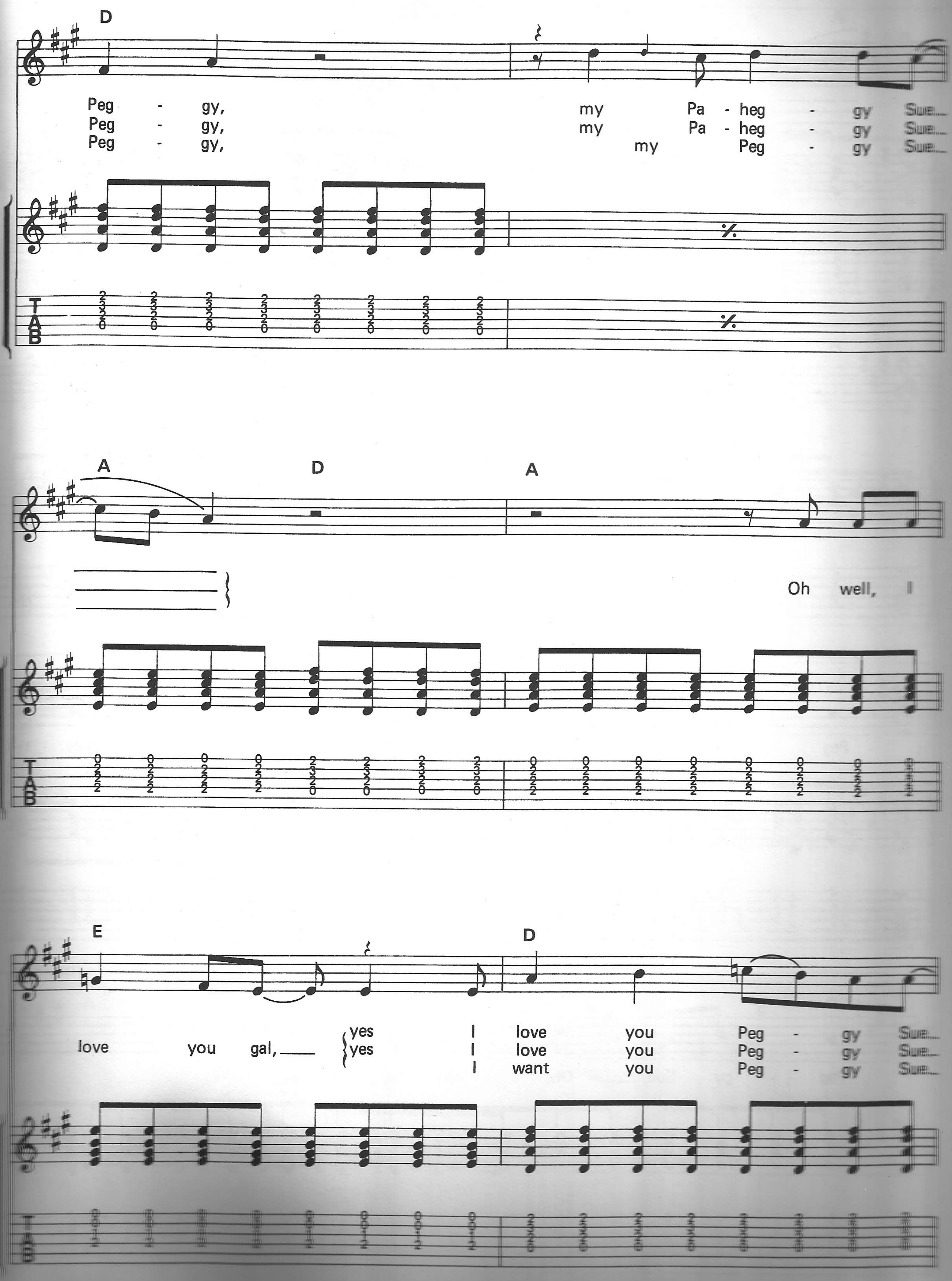
PEGGY SUE
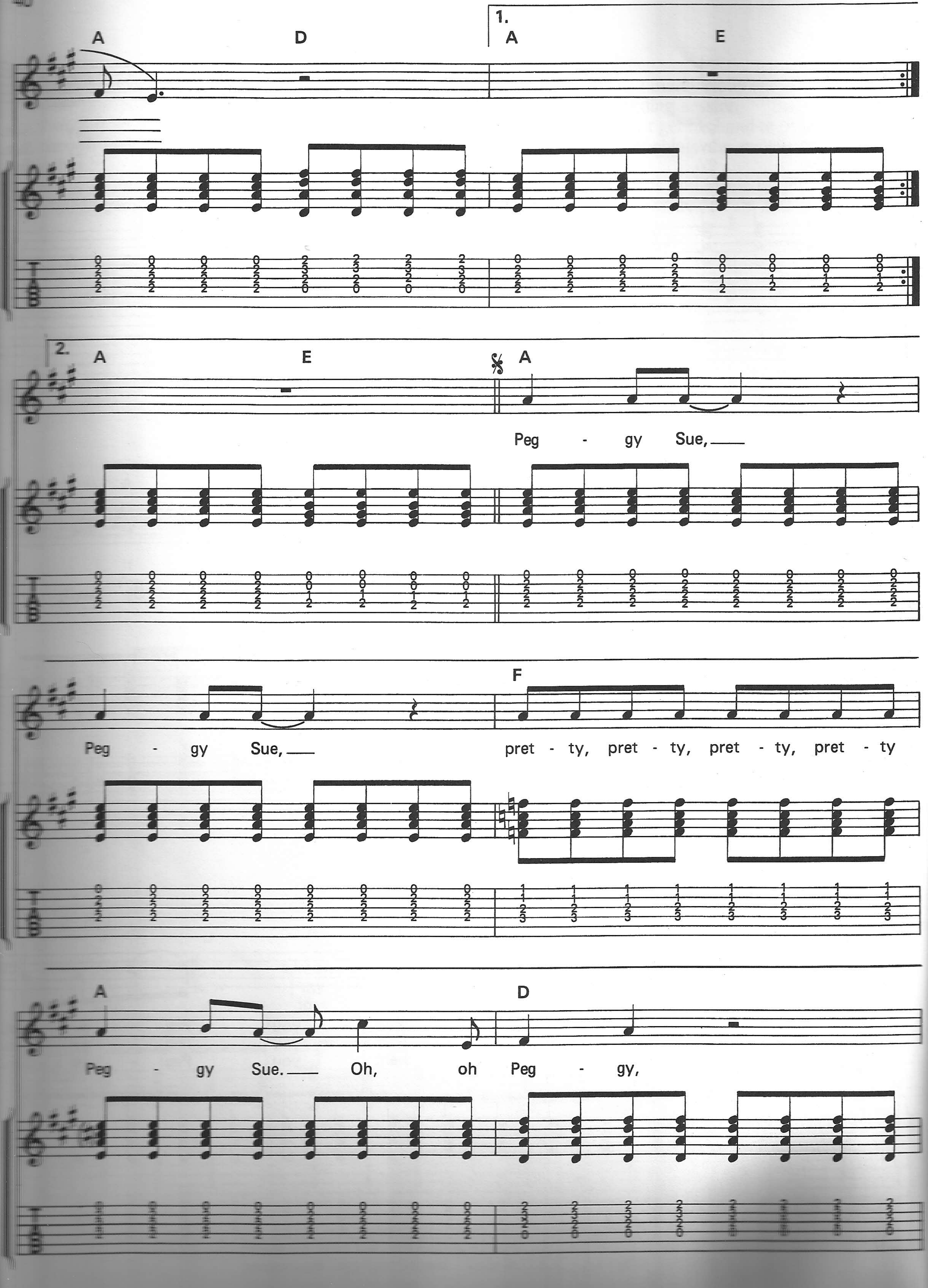
This '57 release immortalized drummer Jerry Allison's girlfriend. It features a Buddy Holly chord solo, played with first-position chords. Rhythm guitarist Niki Sullivan recalls the recording session: ''Buddy couldn't switch from rhythm to lead fast enough without breaking rhythm. He couldn't get his hand to the switch fast enough and it showed up on tape. So we stopped and redid it with me pushing the switch on Buddy's guitar.''
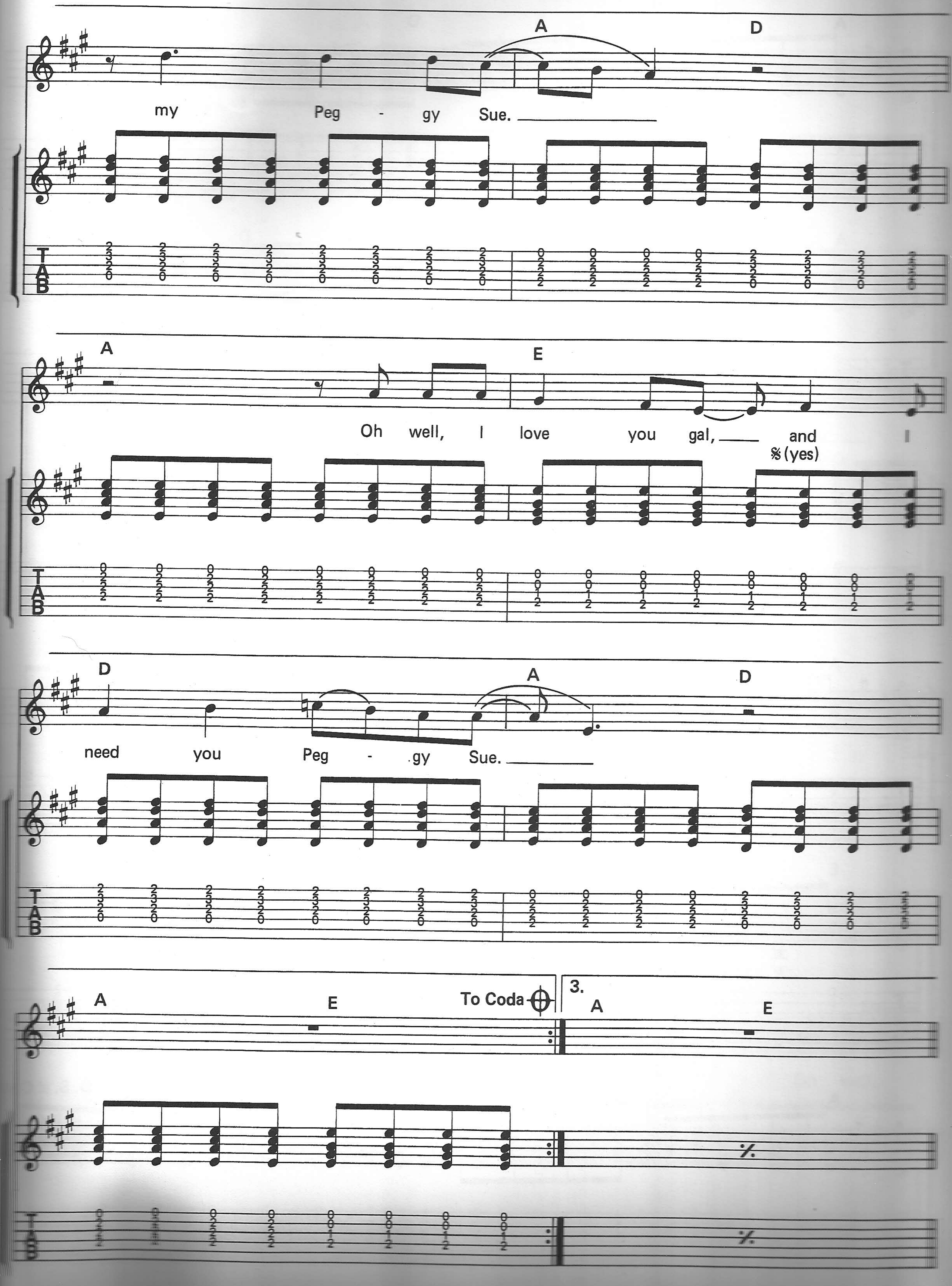
Words and Music by JERRY ALLISON, NORMAN PETTY and BUDDY HOLLY
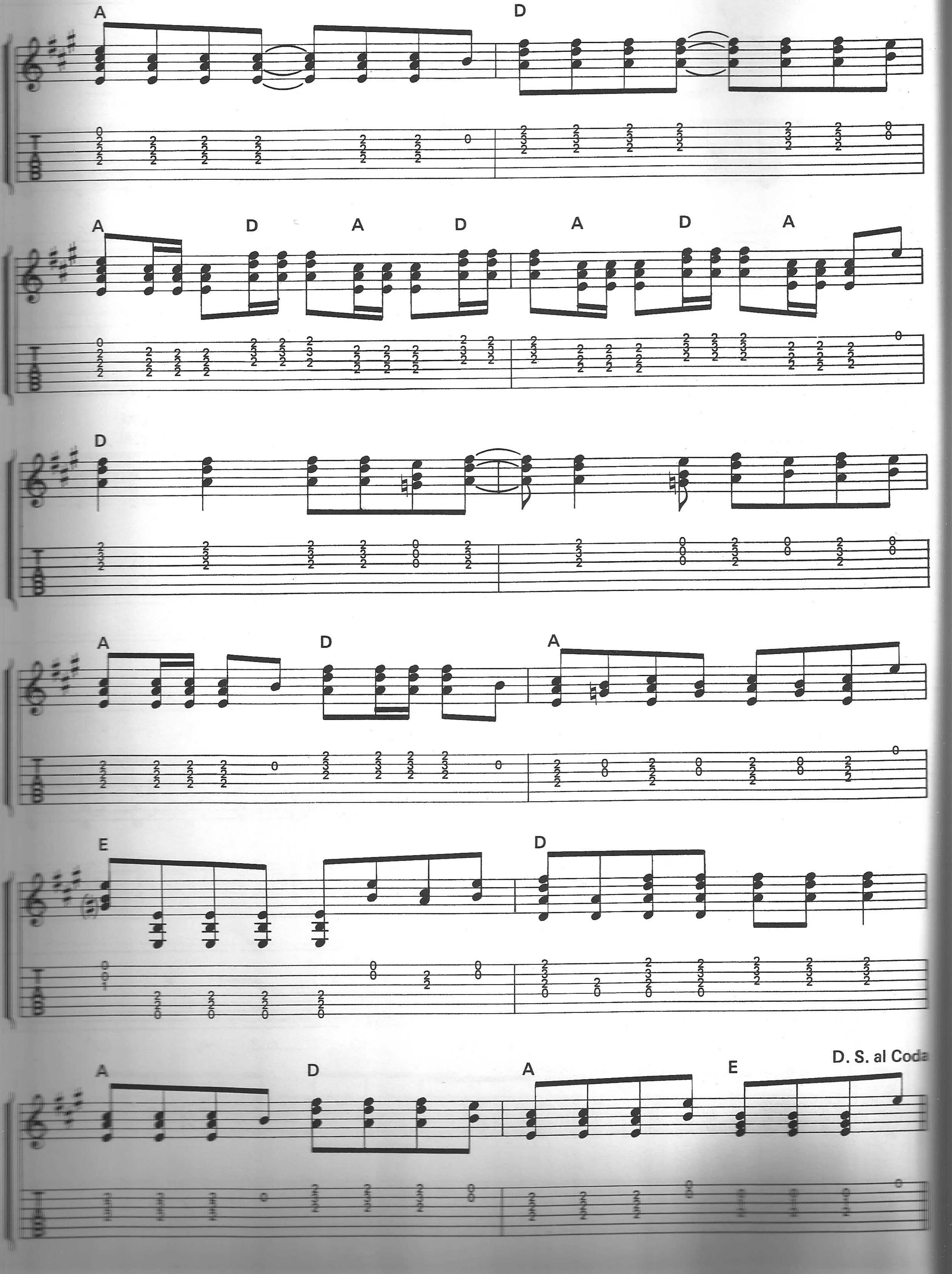
Bright rock
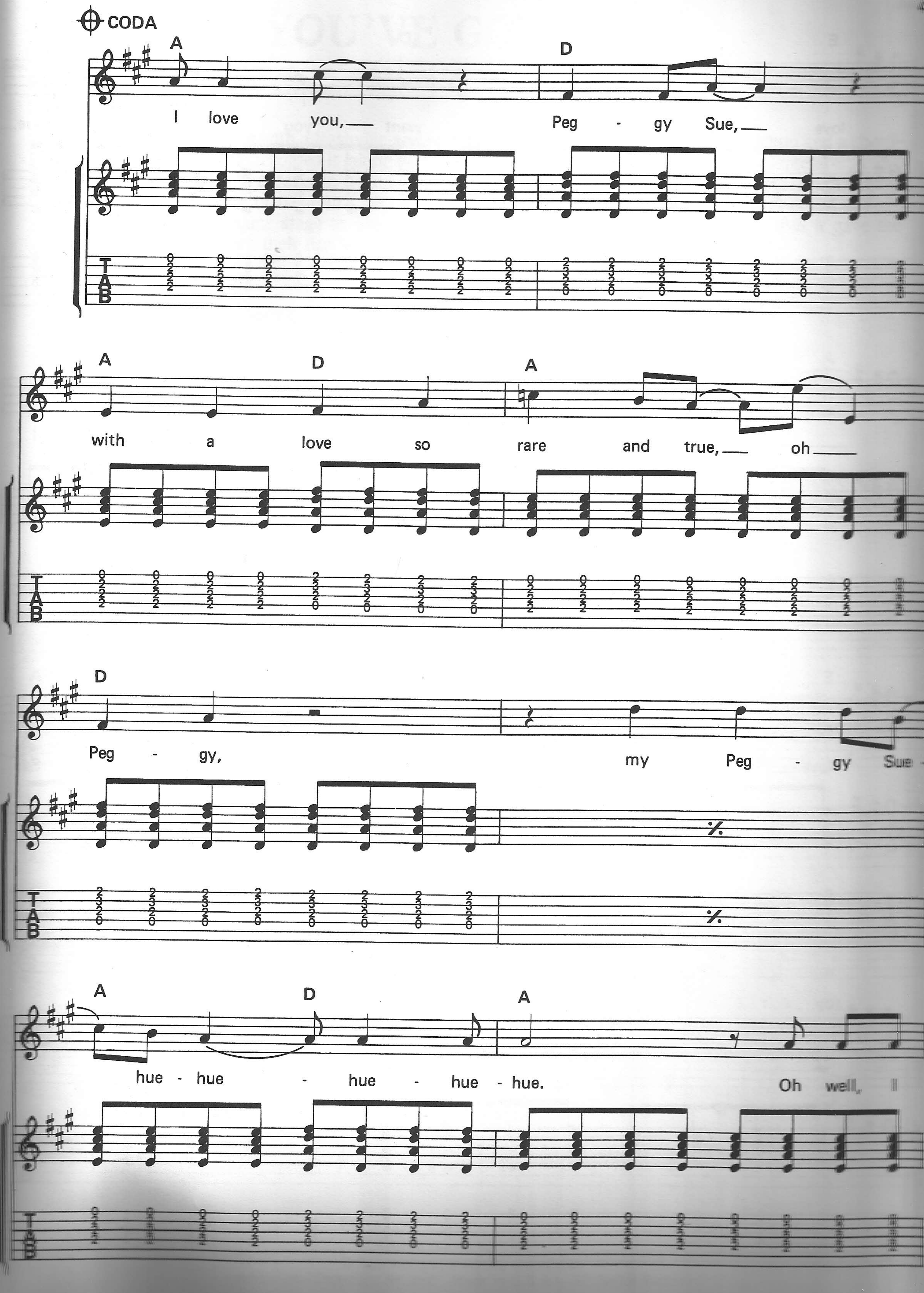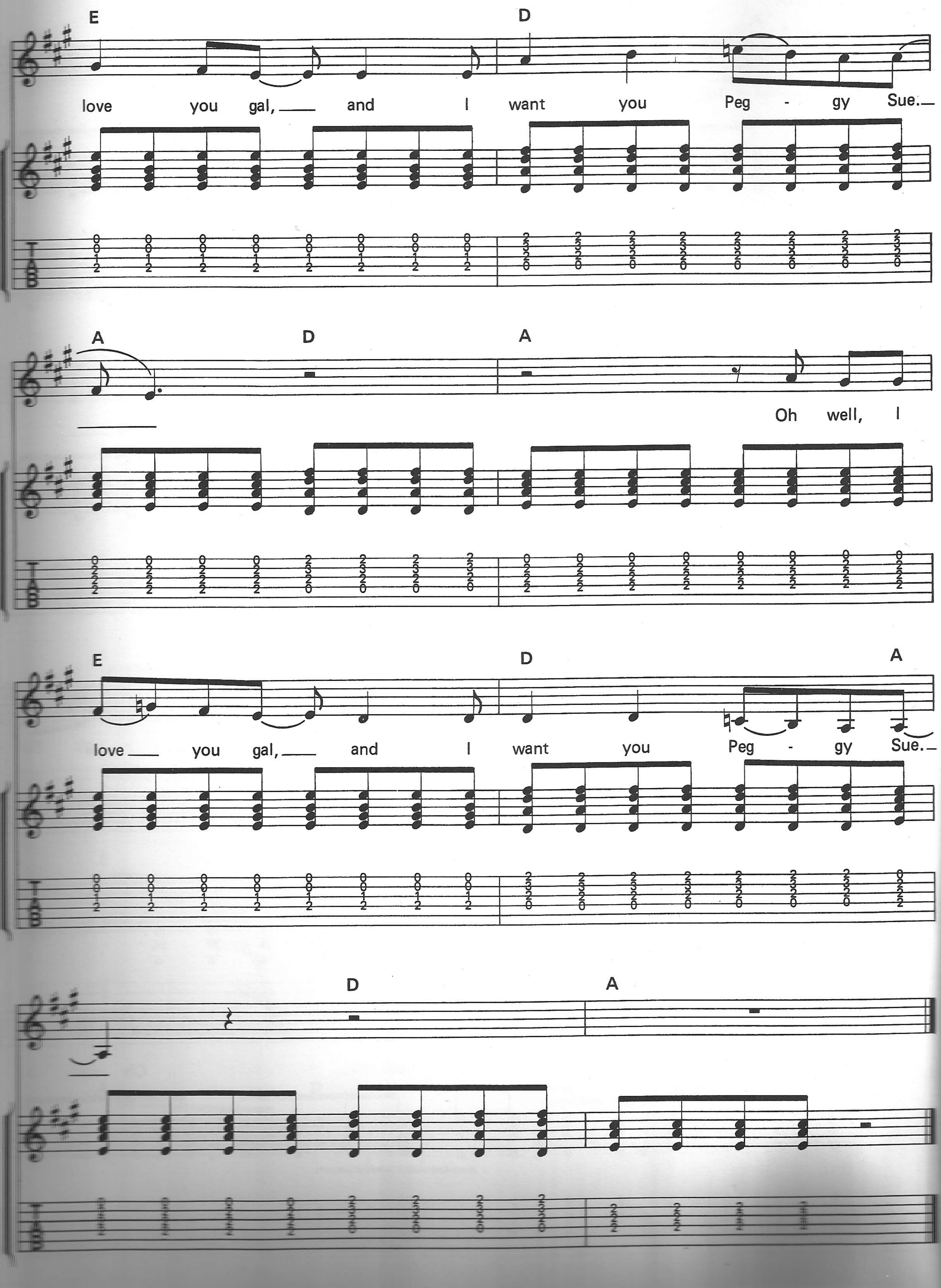



D
Peg - gy, my Pa - heg - gy Sue
Peg - gy, my Pa - heg - gy Sue
Peg - gy, my Peg - gy Sue
A D A
Oh well, I
E D
love you gal, yes I love you Peg - gy Sue
yes I love you Peg - gy Sue
I want you Peg - gy Sue


1.
A D A E
2.
A E A
Peg - gy Sue,
F
Peg - gy Sue,
pret - ty, pret - ty, pret - ty, pret - ty
A D
Peg - gy Sue. Oh, oh Peg - gy,
TAB


A
D
my Peg - gy Sue.
TAB
A
E
Oh well, I love you gal, and I
(yes)
TAB
D
A
D
need you Peg - gy Sue.
TAB
A
E
To Coda
3.
A
E
TAB


A D
A D A D A D A
D
A D A
E D
A D A E
D. S. al Coda
TAB
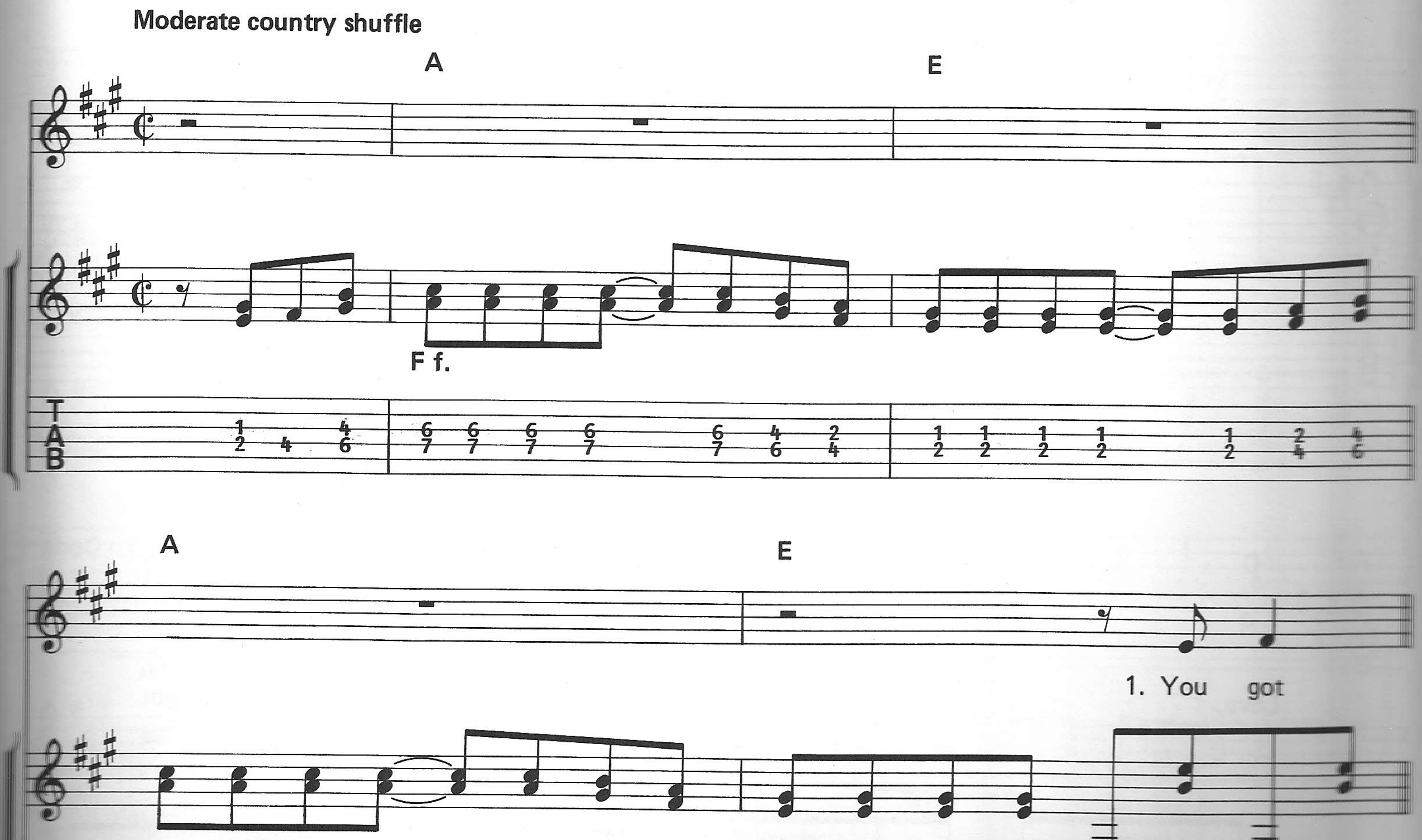

CODA
A
D
I love you, Peg - gy Sue,
A D A
with a love so rare and true, oh
D
Peg - gy, my Peg - gy Sue -
A D A
hue - hue - hue - hue - hue. Oh well, I
T
A
B

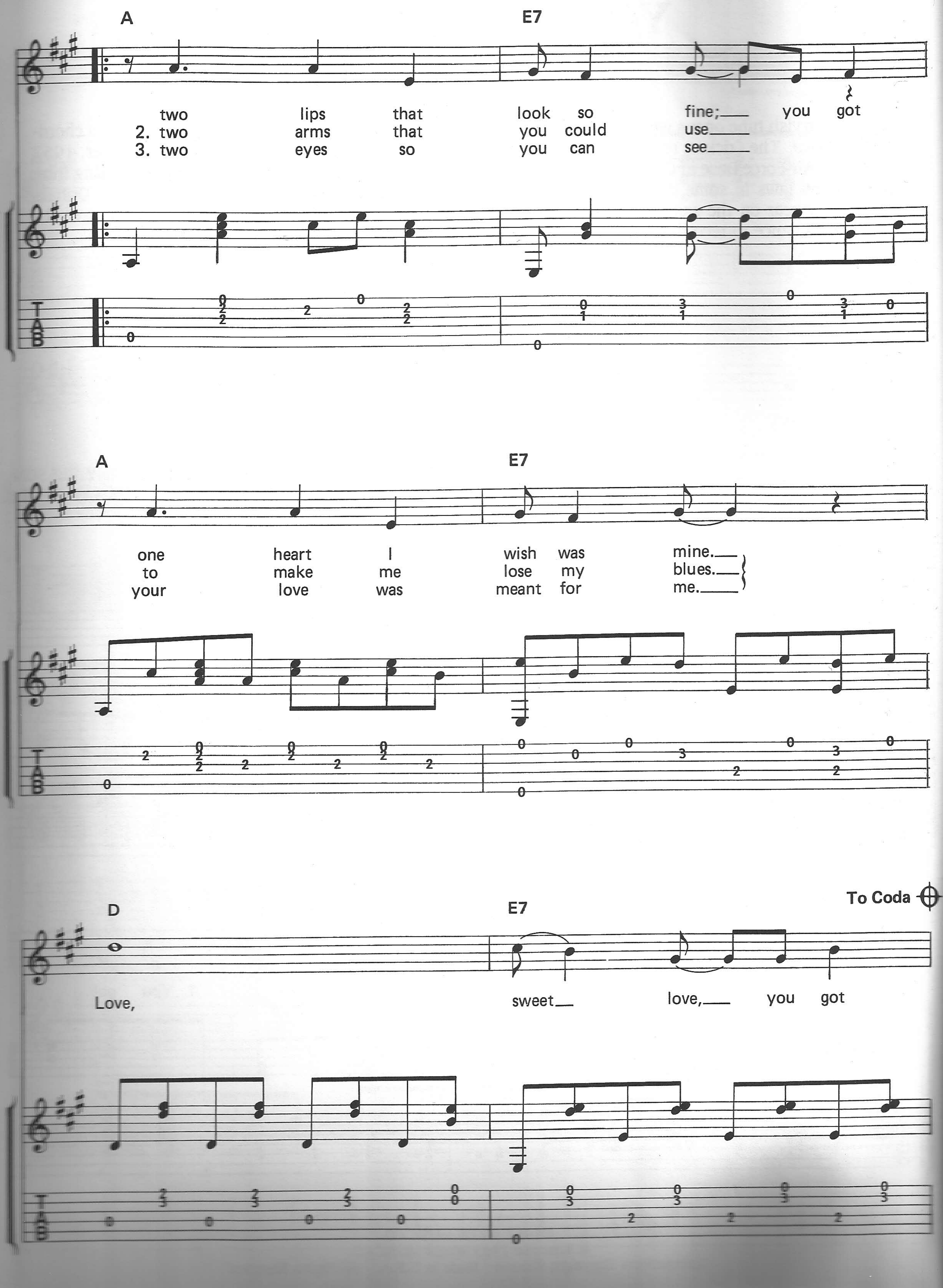

E
D
love you gal, and I want you Peg - gy Sue.
A
D
A
Oh well, I
E
D
A
love you gal, and I want you Peg - gy Sue.
D
A
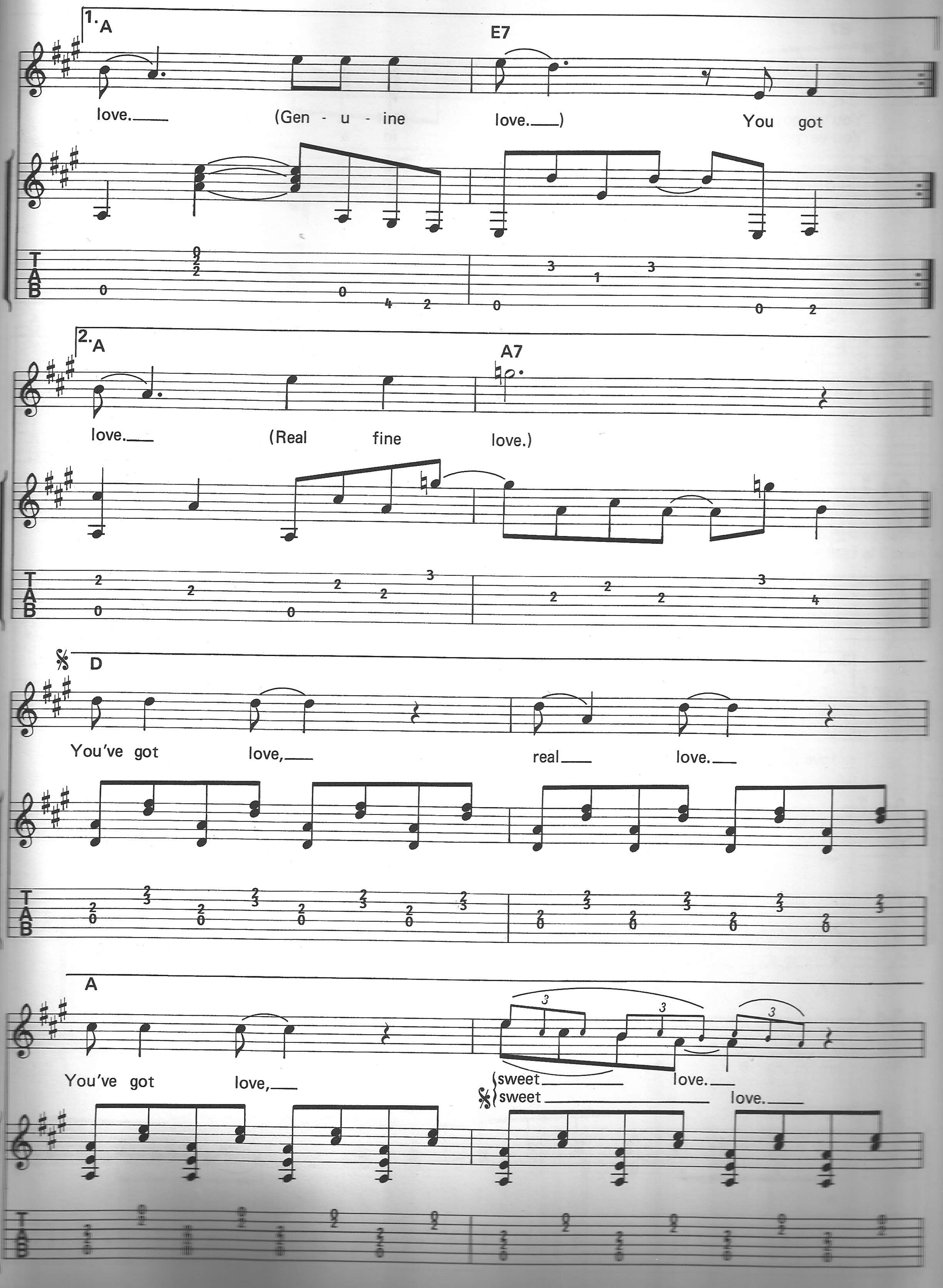
YOU'VE GOT LOVE

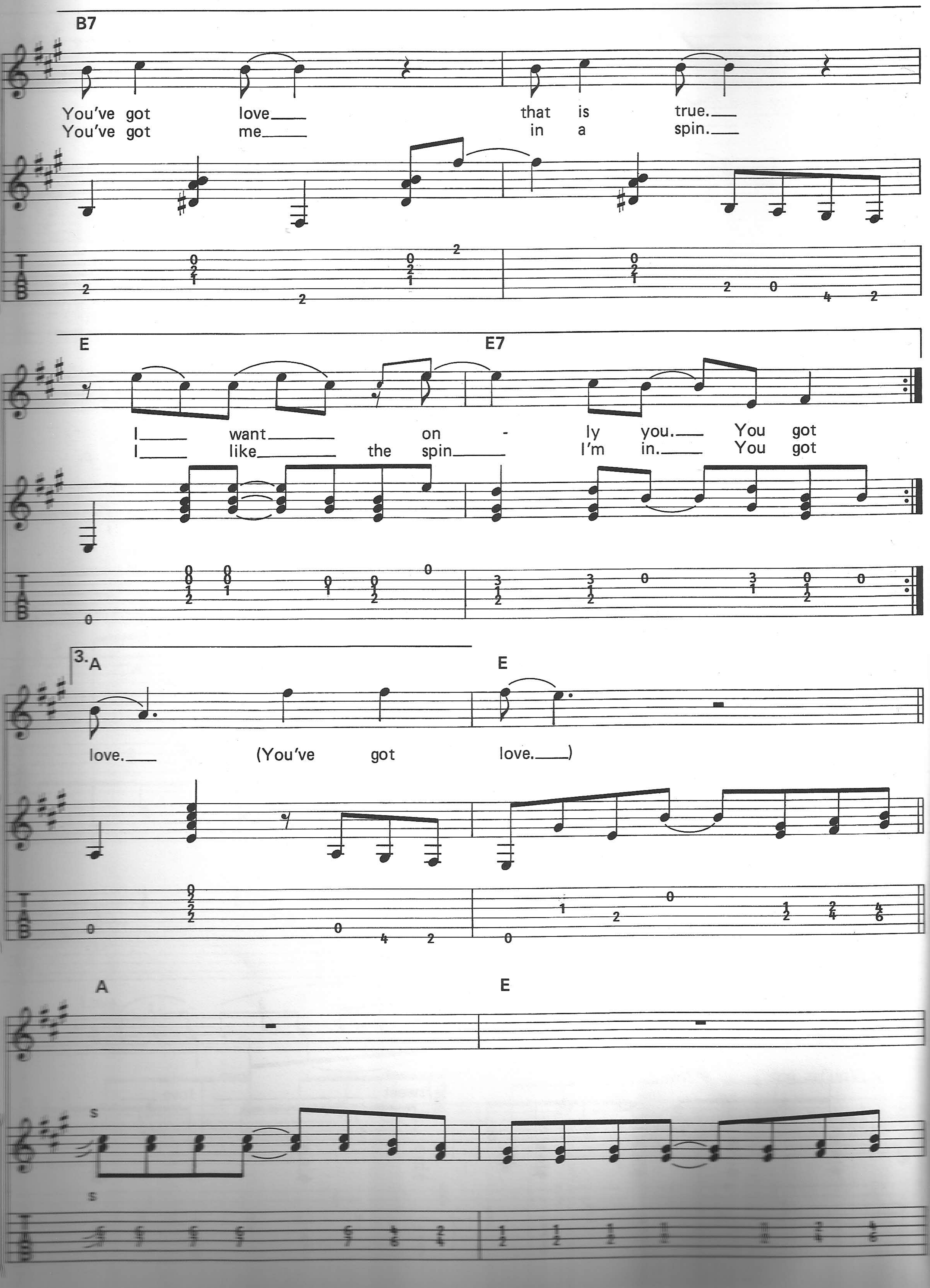
This countryish tune opens with a Nashville-style signature lick; it features fingerpicking backup and a chord-bashing solo. The Crickets recorded it (along with *ROCK ME MY BABY* and *MAYBE BABY*) in September, 1957 at Tinker Air Force Base in Oklahoma during a break in their tour. The break was unwelcome, resulting from segregation laws in some of the tour's Southern cities where Chuck Berry, Fats Domino and The Drifters couldn't appear on the same stage as The Crickets, The Everly Brothers and Paul Anka. But it gave the Crickets a chance to record their first album: ''THE CHIRPING CRICKETS.''

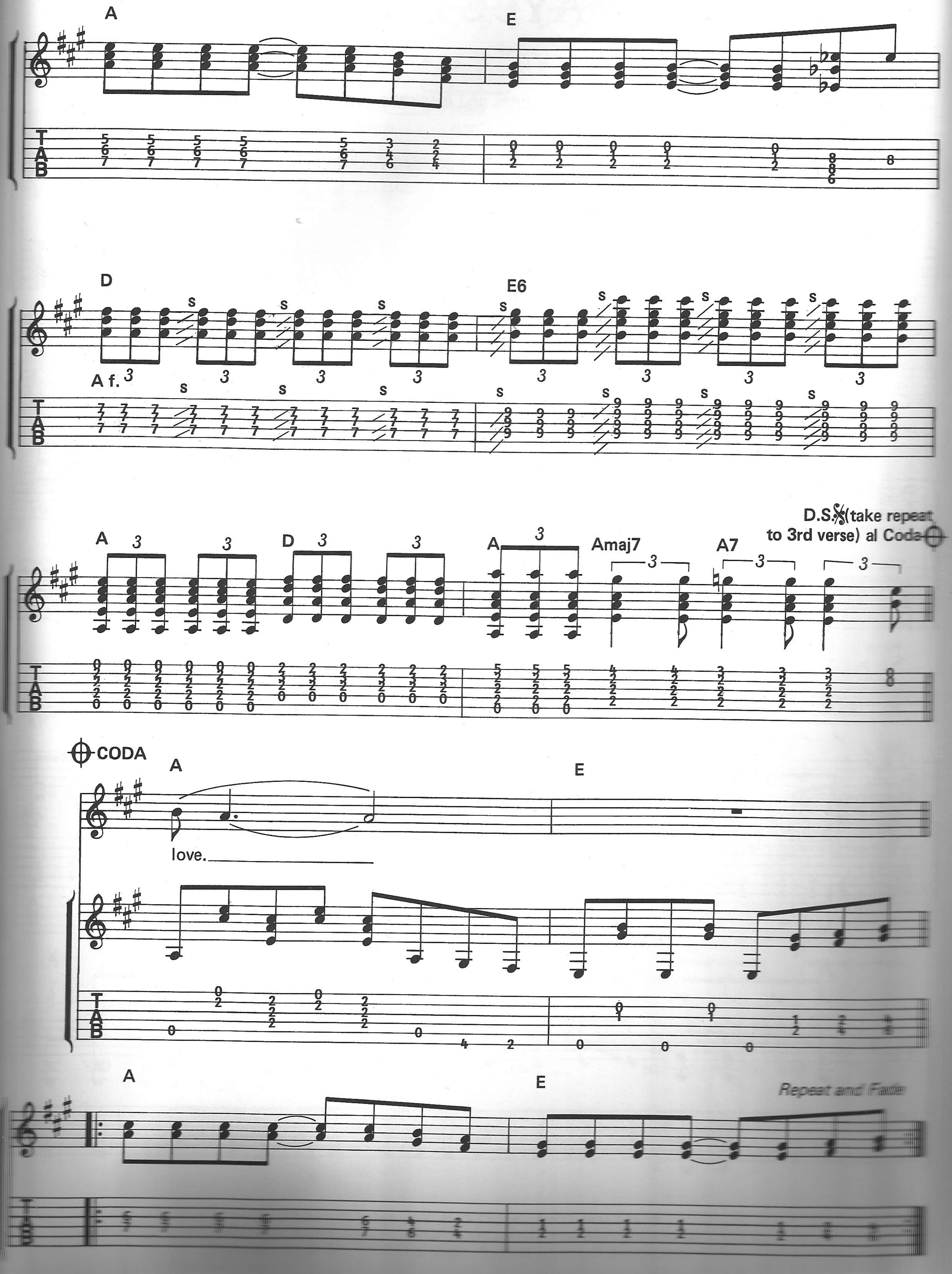
Words and Music by JOHNNY WILSON, ROY ORBISON and NORMAN PETTY




A
E7
two lips that look so fine; you got
2. two arms that you could use
3. two eyes so you can see
A
E7
one heart I wish was mine.
to make me lose my blues.
your love was meant for me.
D
E7
To Coda
Love, sweet love, you got


1. A
E7
love.
(Gen - u - ine
love.)
You got
2. A
A7
love.
(Real
fine
love.)
D
You've got
love,
real
love.
A
You've got
love,
sweet
love.
sweet
love.


B7
You've got love that is true.
You've got me in a spin.
E
E7
I want on - ly you. You got
I like the spin I'm in. You got
3. A
E
love. (You've got love.)
A
E
S
S
T
A
B

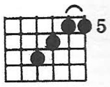

A
E
D
E6
A f.
A
D
A
Amaj7
A7
D.S.𝄋(take repeat to 3rd verse) al Coda
CODA
A
E
love.
A
E
Repeat and Fade

MAYBE BABY
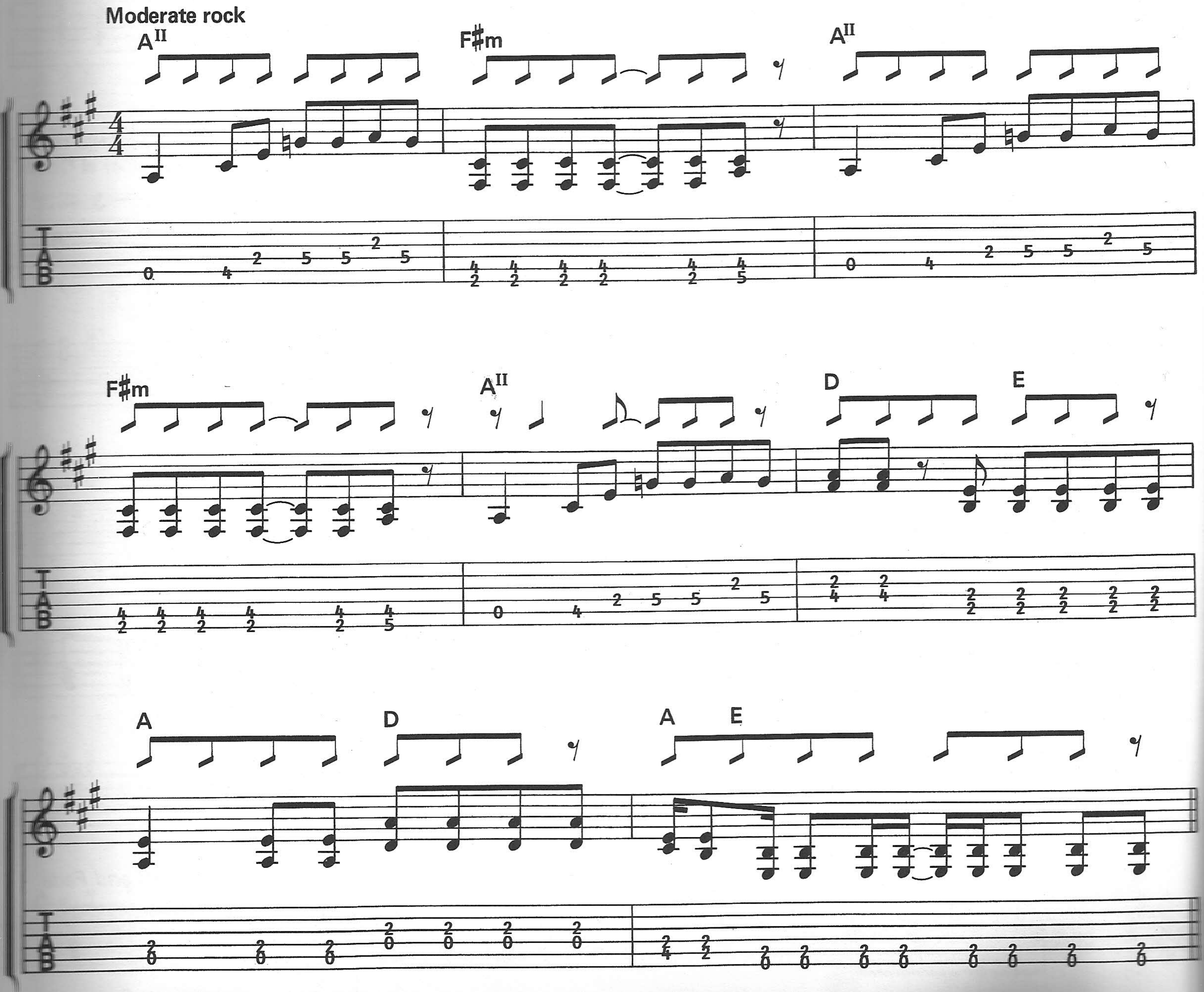
Buddy's mother, Ella Holley, provided several lines and inspiration for this tune, which reached #18 on the pop charts in 1958.
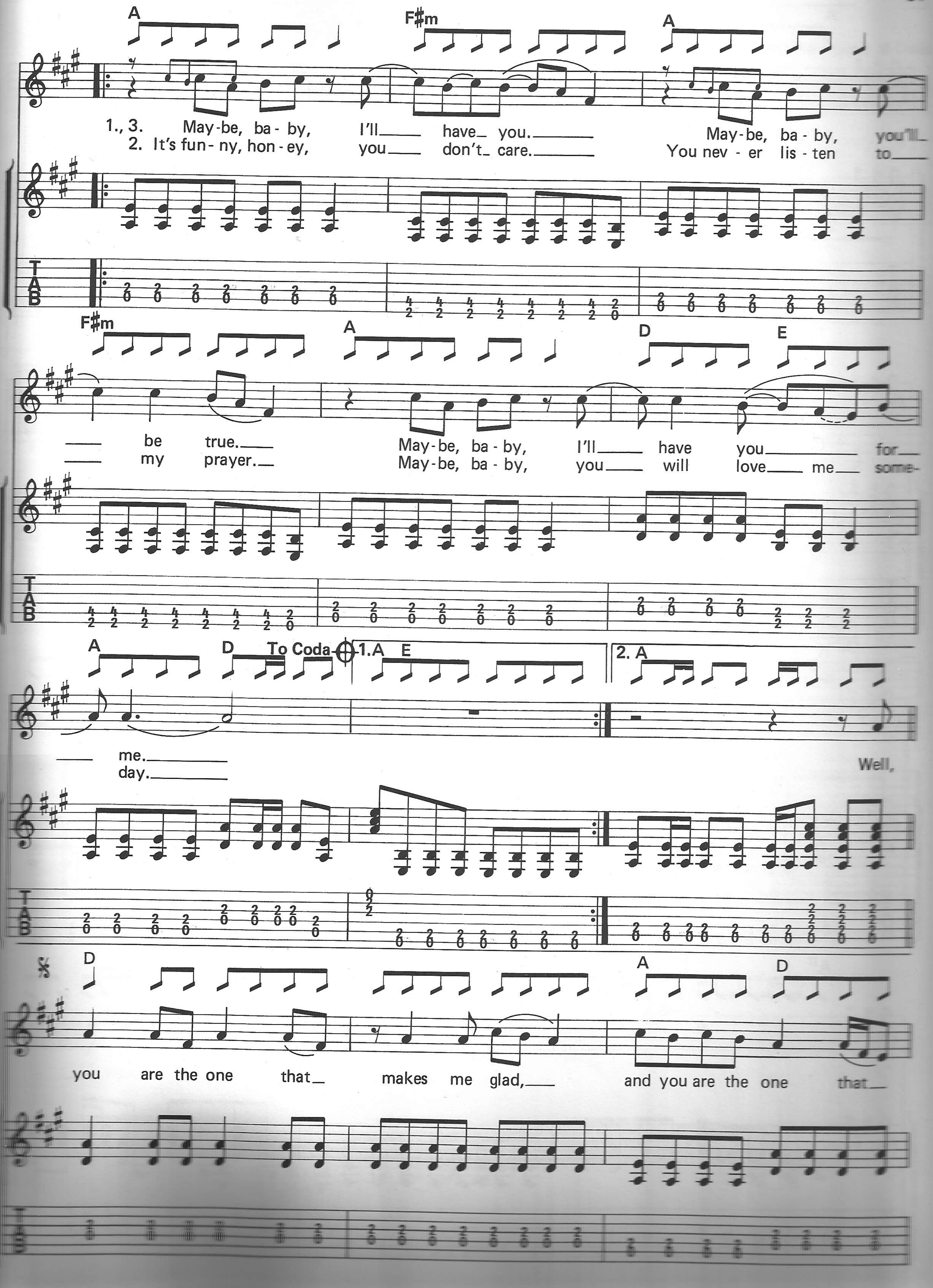
The A II in Niki Sullivan's rhythm guitar part is a 2nd position A chord:
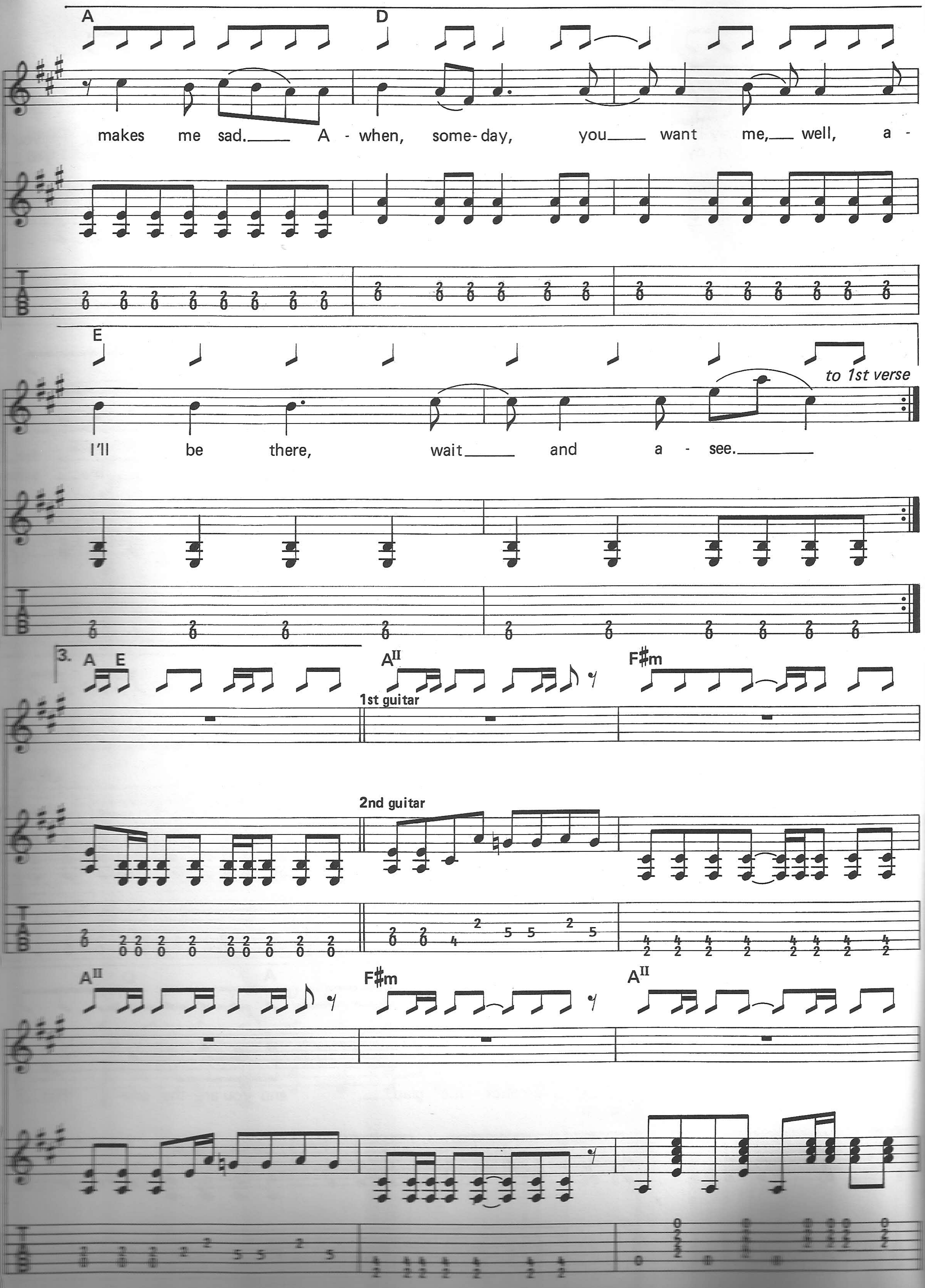
A II

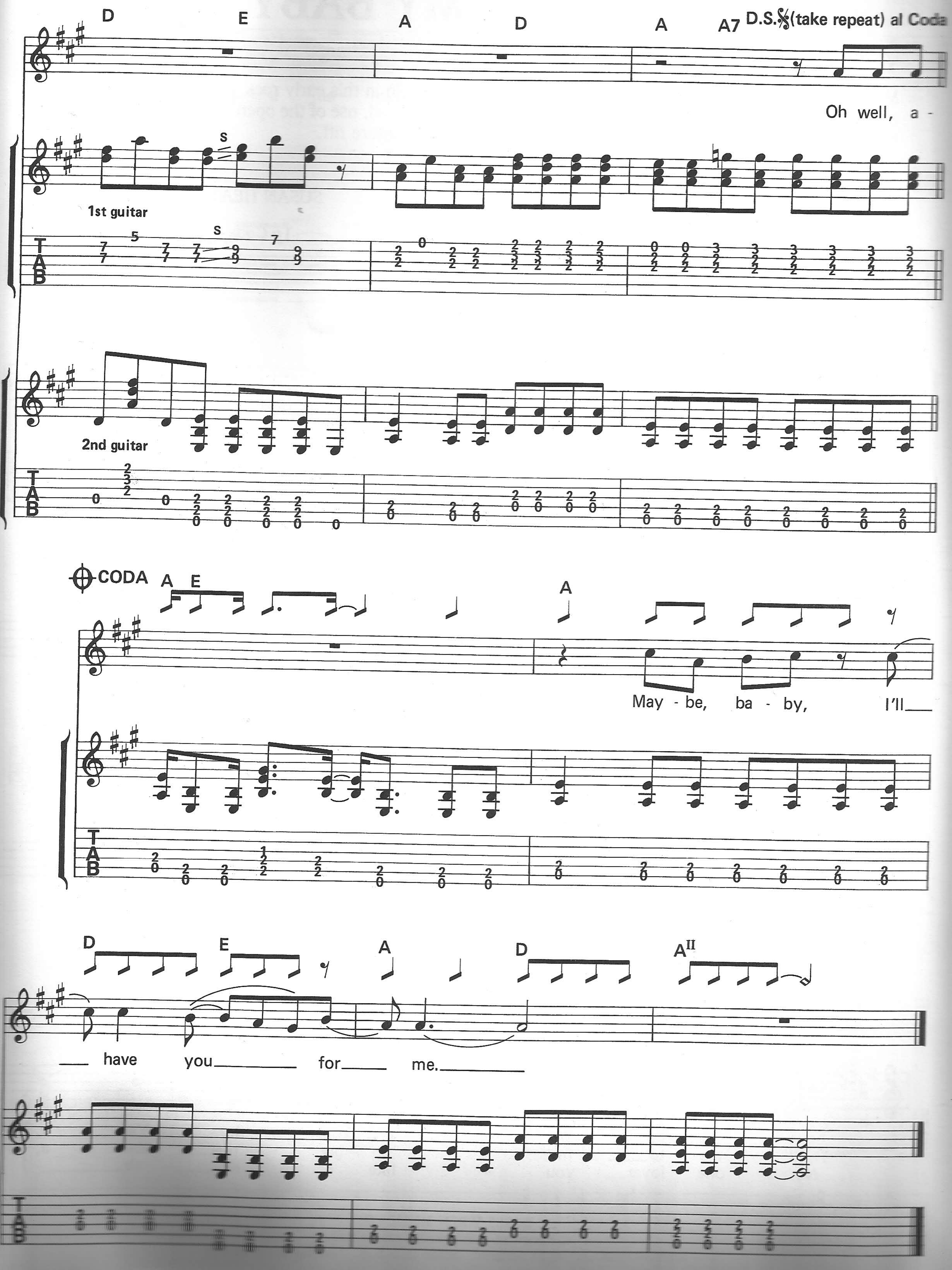


Words and Music by
NORMAN PETTY and CHARLES HARDIN




A F♯m A
1., 3. May-be, ba-by, I'll have you. May-be, ba-by, you'll
2. It's fun-ny, hon-ey, you don't care. You nev-er lis-ten to
F♯m A D E
be true. May-be, ba-by, I'll have you for
my prayer. May-be, ba-by, you will love me some-
A D To Coda 1. A E 2. A
me.
day.
Well,
D A D
you are the one that makes me glad, and you are the one that


A
D
makes me sad. A - when, some-day, you want me, well, a -
E
I'll be there, wait and a - see.
to 1st verse
3. A E
A^II
F♯m
1st guitar
2nd guitar
A^II
F♯m
A^II
TAB
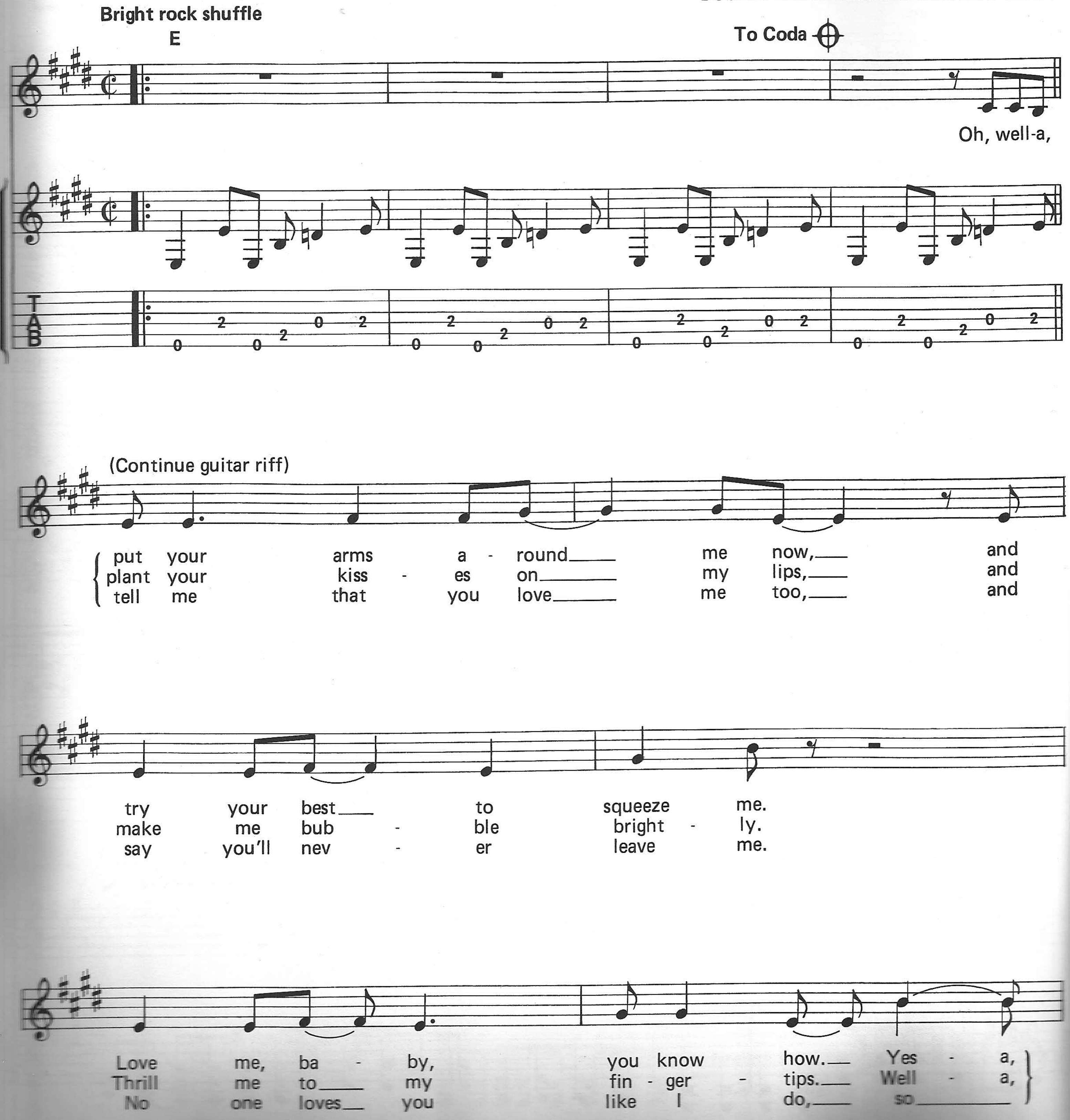


D E A D A A7 D.S. (take repeat) al Coda
Oh well, a -
1st guitar
2nd guitar
CODA A E A
May - be, ba - by, I'll
D E A D A
have you for me.
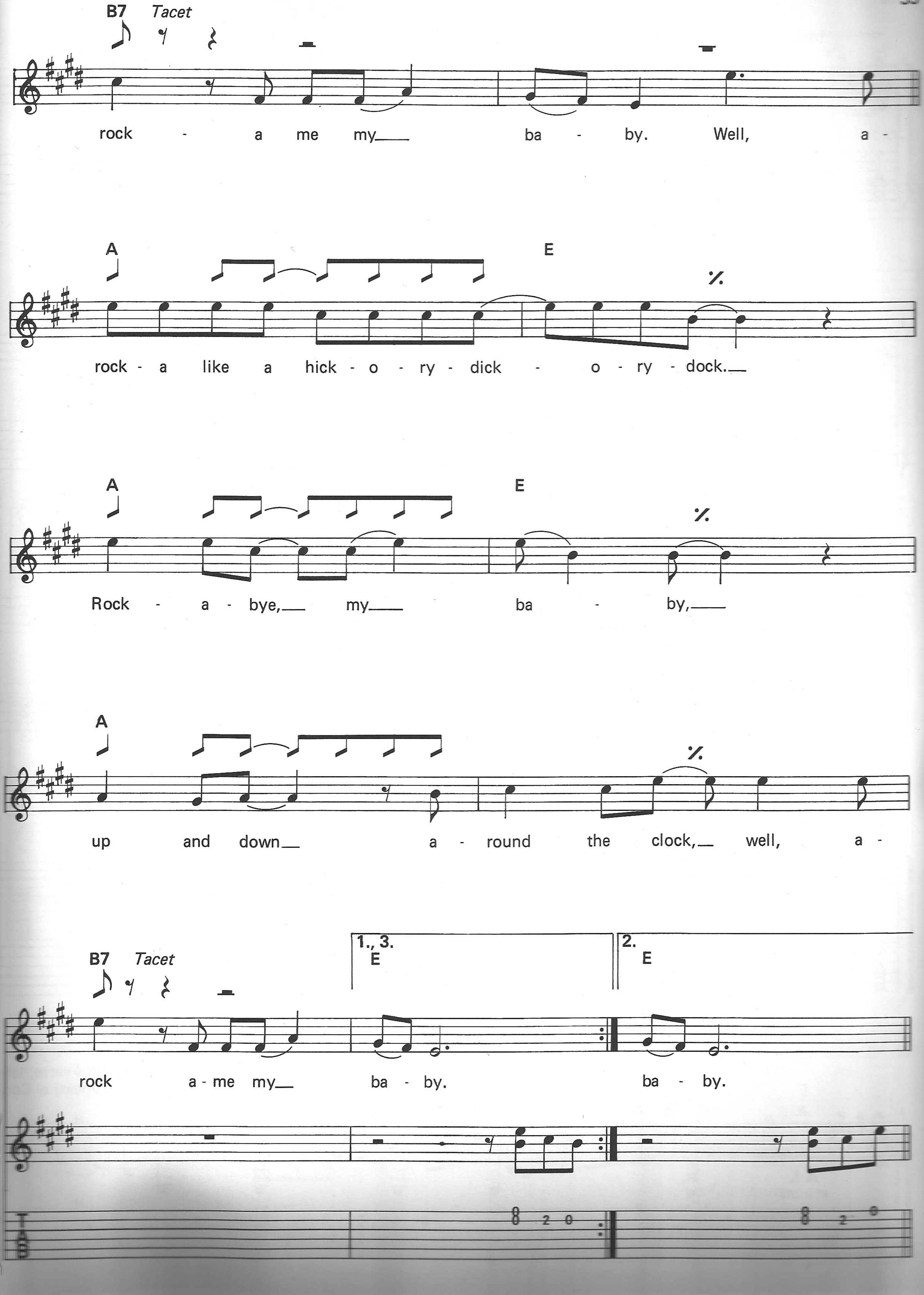
ROCK ME MY BABY

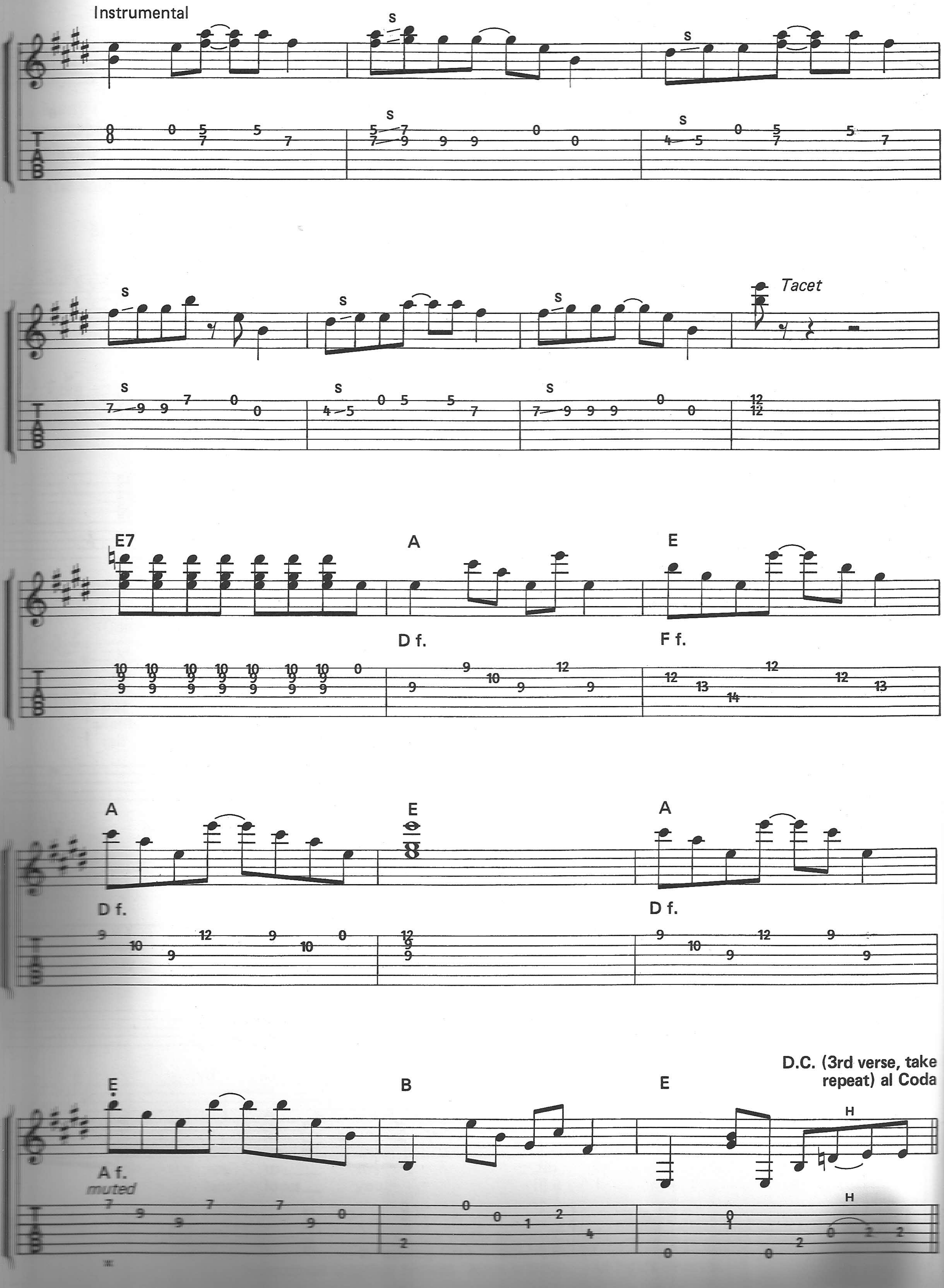
Many critics and players have admired Holly's high-energy solo in this early rock vehicle; it's a study in the rockabilly style. Note the fingerpicking, flailing away at one chord, use of the open 1st and 2nd strings while playing up the neck, and the classic 1st position/key of E signature riff.

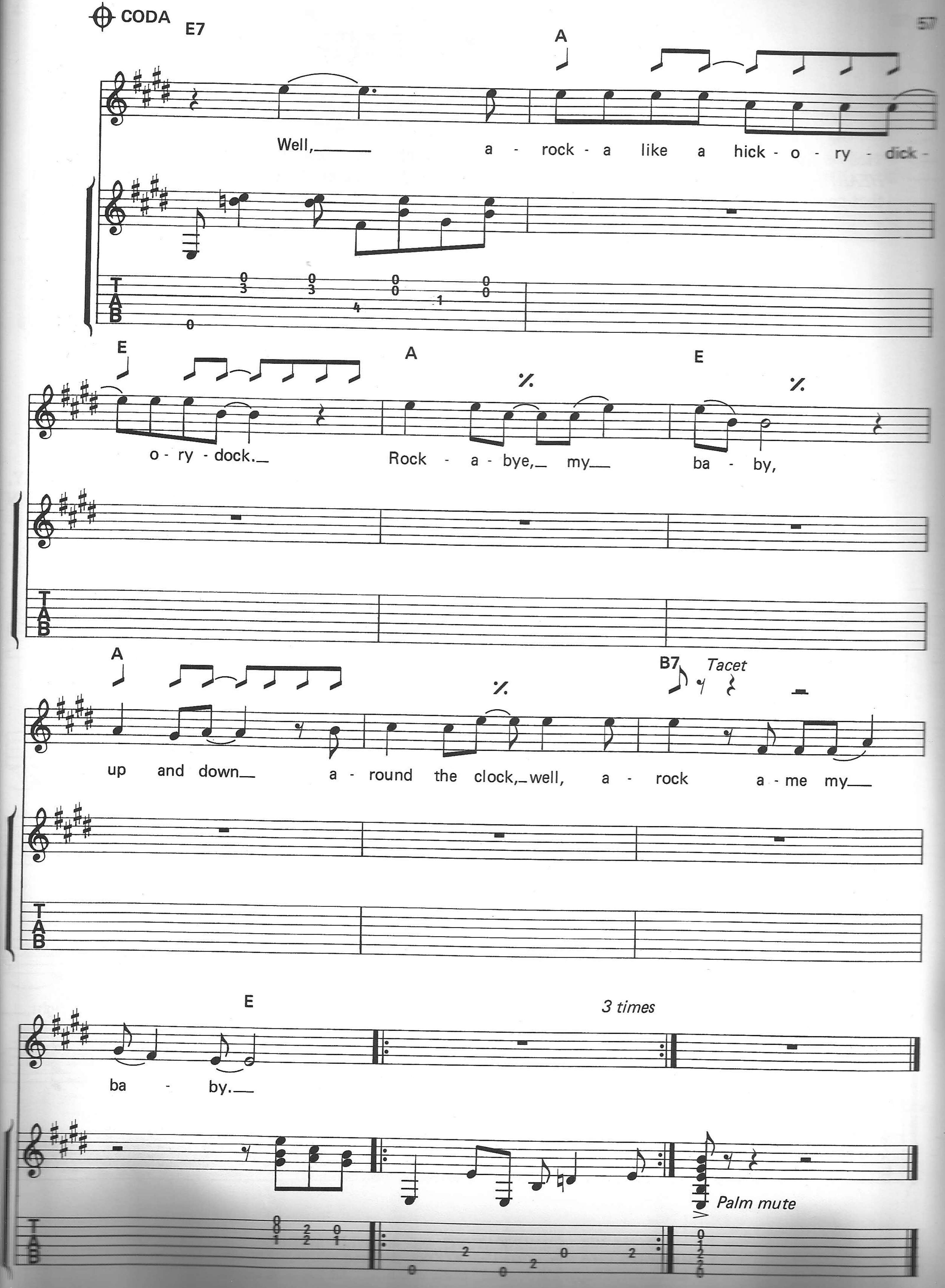
The song is a rock/variant of *POP GOES THE WEASEL!*

Words and Music by
SUSAN HEATHER and SHORTY LONG




B7 Tacet
rock - a me my___ ba - by. Well, a -
A E
rock - a like a hick - o - ry - dick - o - ry - dock.___
A E
Rock - a - bye,___ my___ ba - by,___
A
up and down___ a - round the clock,___ well, a -
B7 Tacet
1., 3.
E
2.
E
rock a - me my___ ba - by. ba - by.
TAB


Instrumental
S
Tacet
E7
A
E
D f.
F f.
A
E
A
D f.
D f.
E
B
E
D.C. (3rd verse, take repeat) al Coda
H
A f.
muted
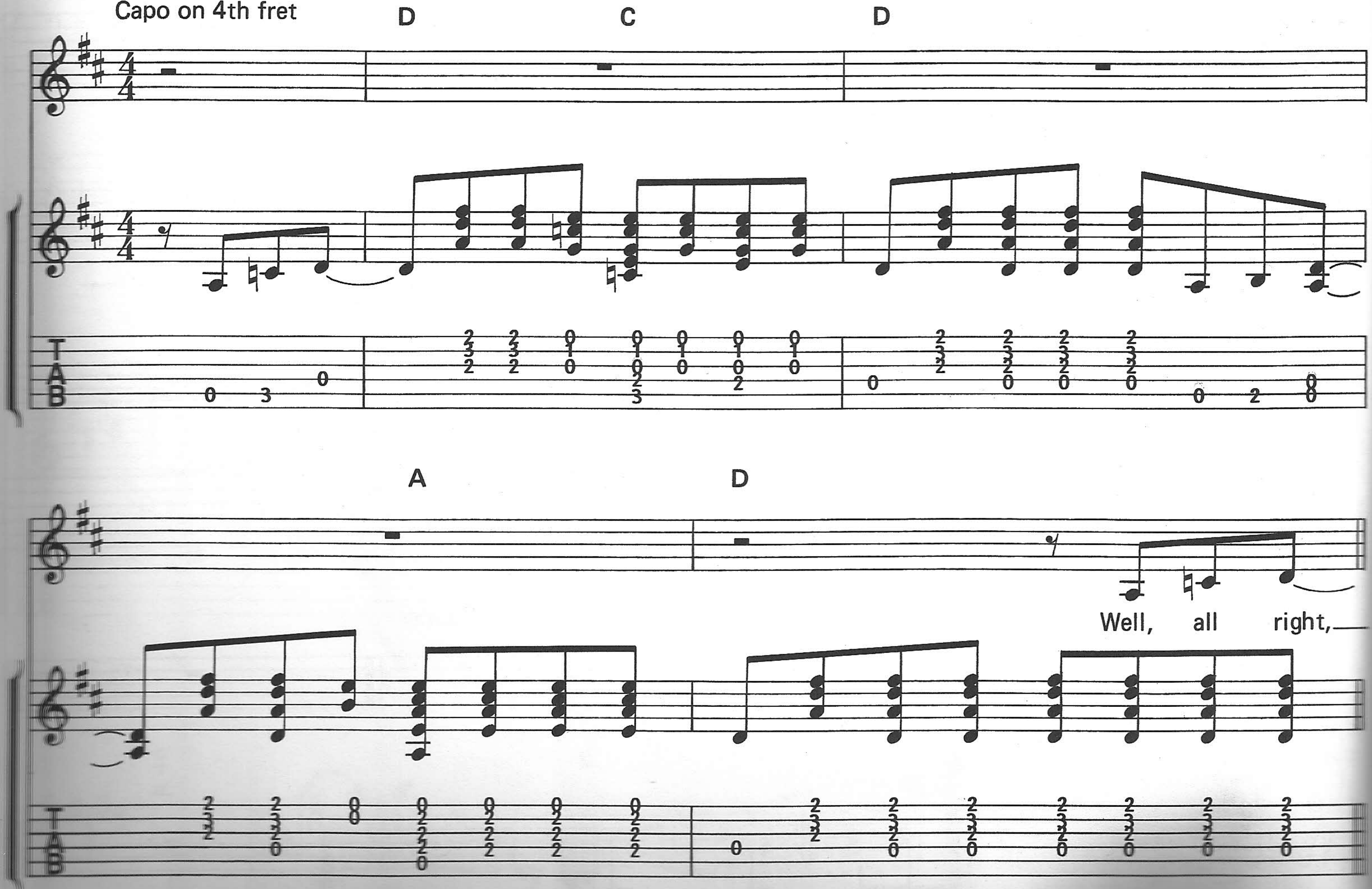

CODA
E7
A
Well, a - rock - a like a hick - o - ry - dick -
E
A
E
o - ry - dock. Rock - a - bye, my ba - by,
A
B7
Tacet
up and down a - round the clock, well, a - rock a - me my
E
3 times
ba - by.
Palm mute
TAB

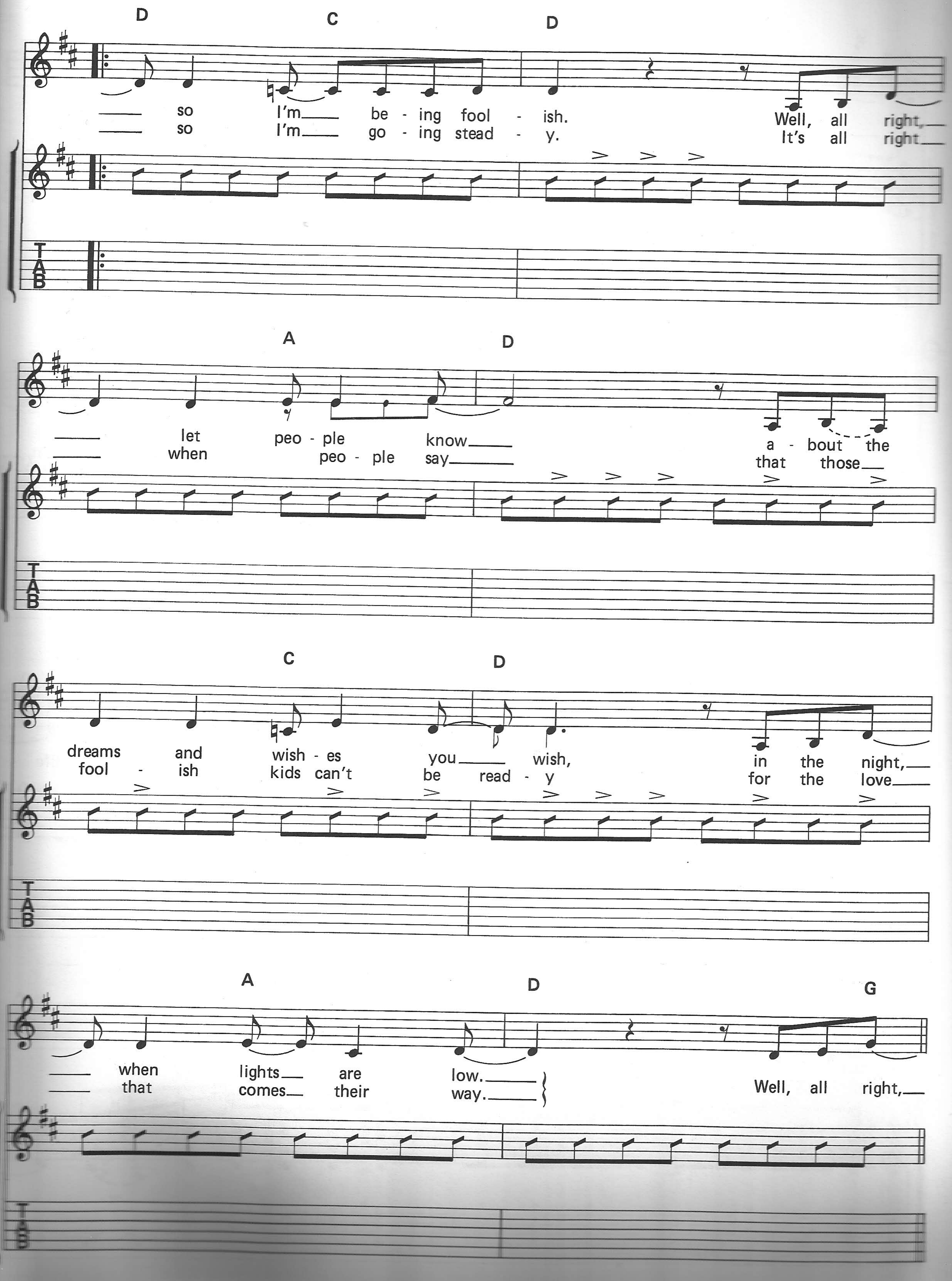
WELL ALL RIGHT
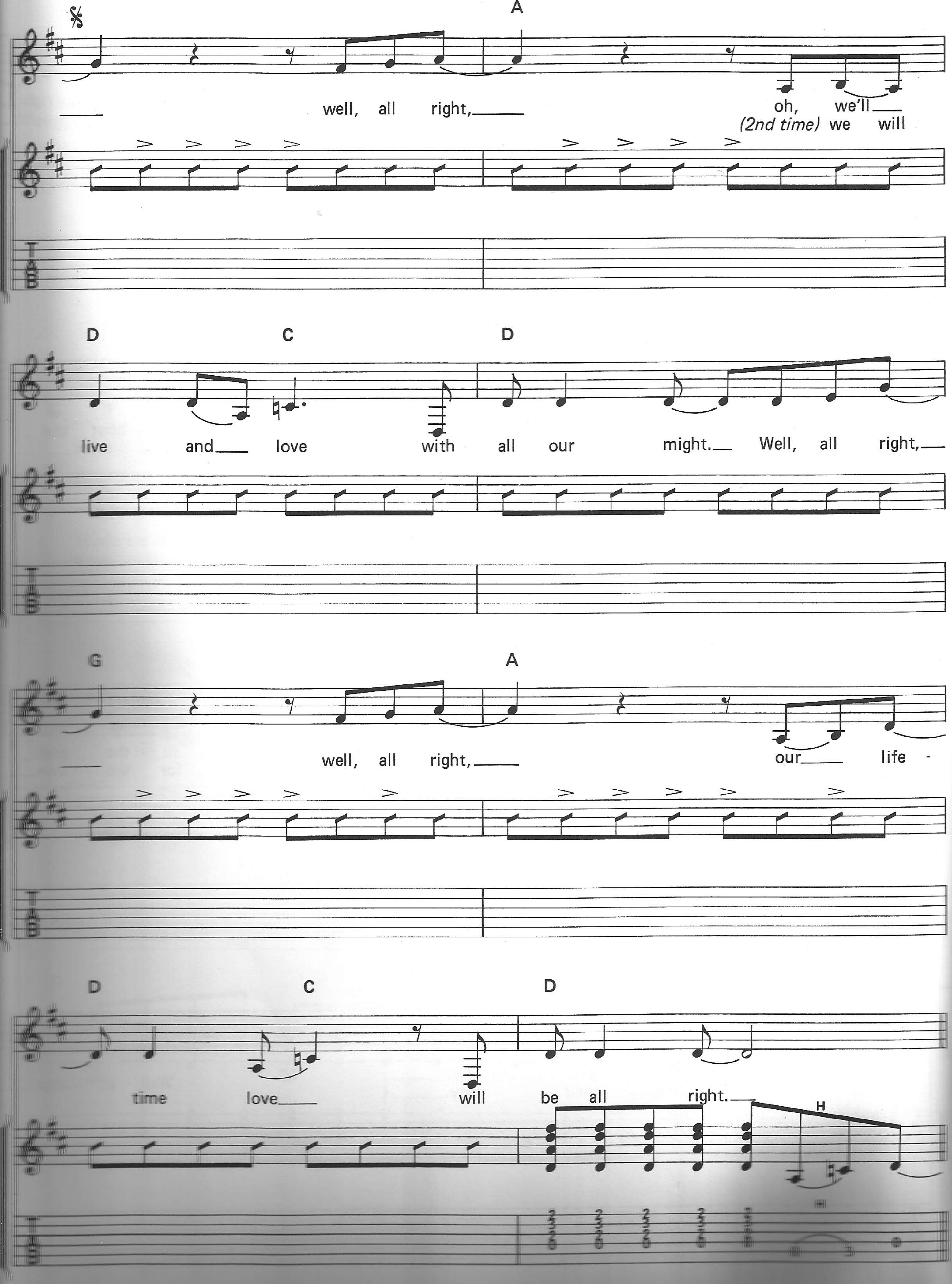
Holly's folky, almost Carter-style acoustic guitar was prominent on this tune, which was the flip side of *HEARTBEAT*. Both songs represented a break from the rockabilly sound. Blind Faith is one of several groups that covered *WELL ALL RIGHT.*
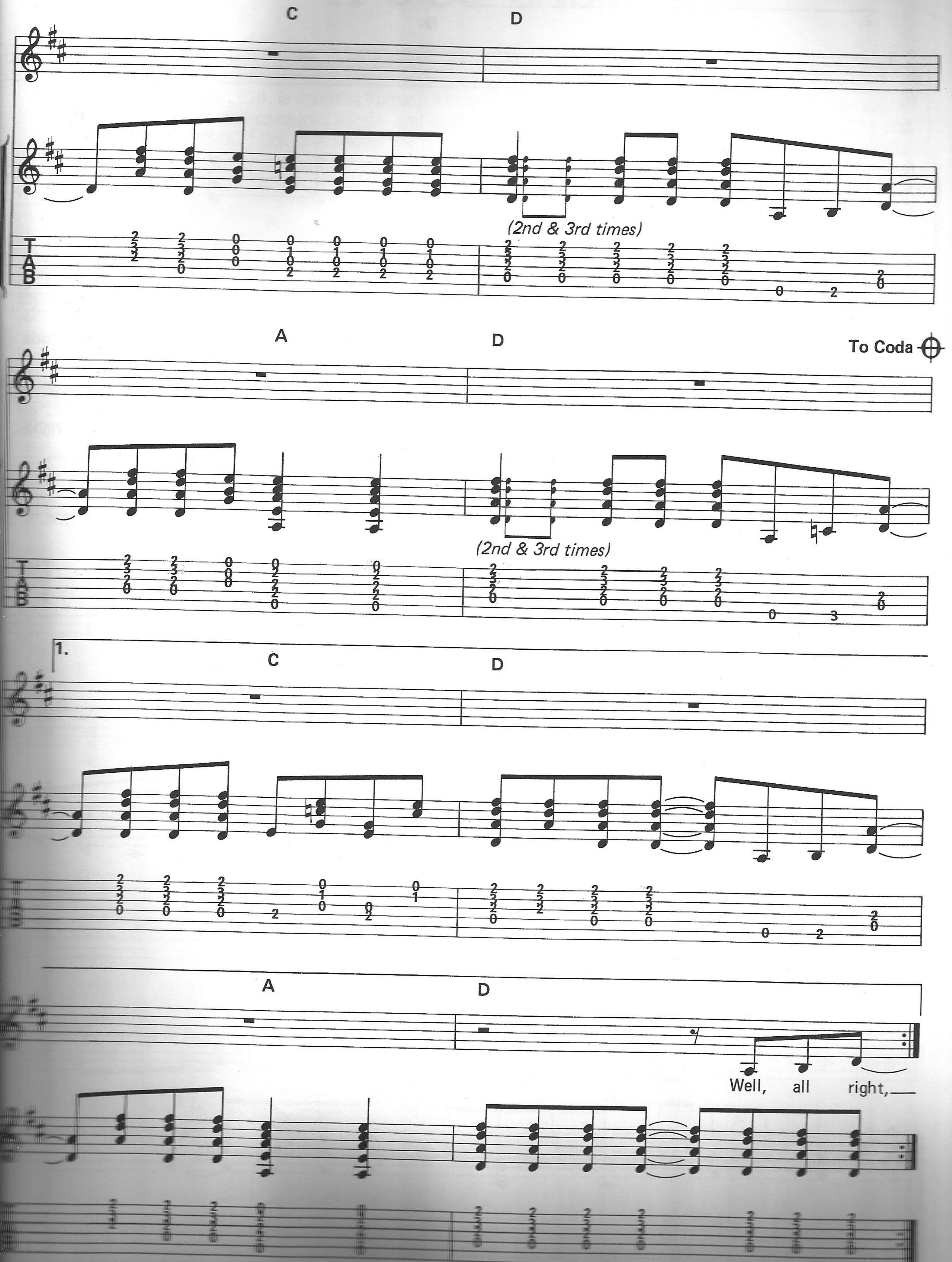
Words and Music by NORMAN PETTY, BUDDY HOLLY,
JERRY ALLISON and JOE MAULDIN

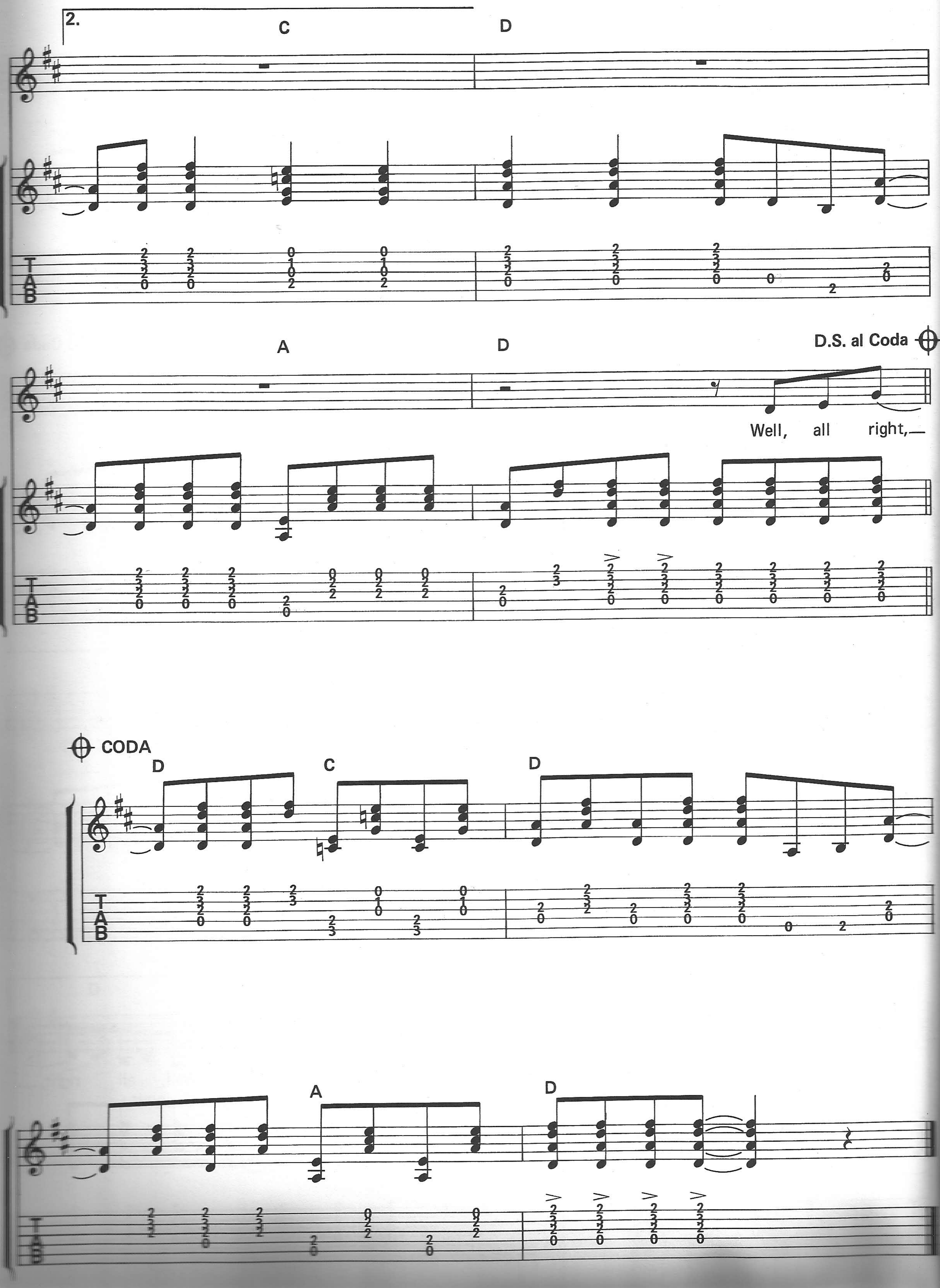
Moderate rock
Capo on 4th fret




D C D
so I'm be - ing fool - ish. Well, all right,
so I'm go - ing stead - y. It's all right
TAB
A D
let peo - ple know a - bout the
when peo - ple say that those
TAB
C D
dreams and wish - es you wish, in the night,
fool - ish kids can't be read - y for the love
TAB
A D G
when lights are low.
that comes their way.
Well, all right,
TAB


A
well, all right, oh, we'll
(2nd time) we will
D C D
live and love with all our might. Well, all right,
G A
well, all right, our life -
D C D
time love will be all right.
H
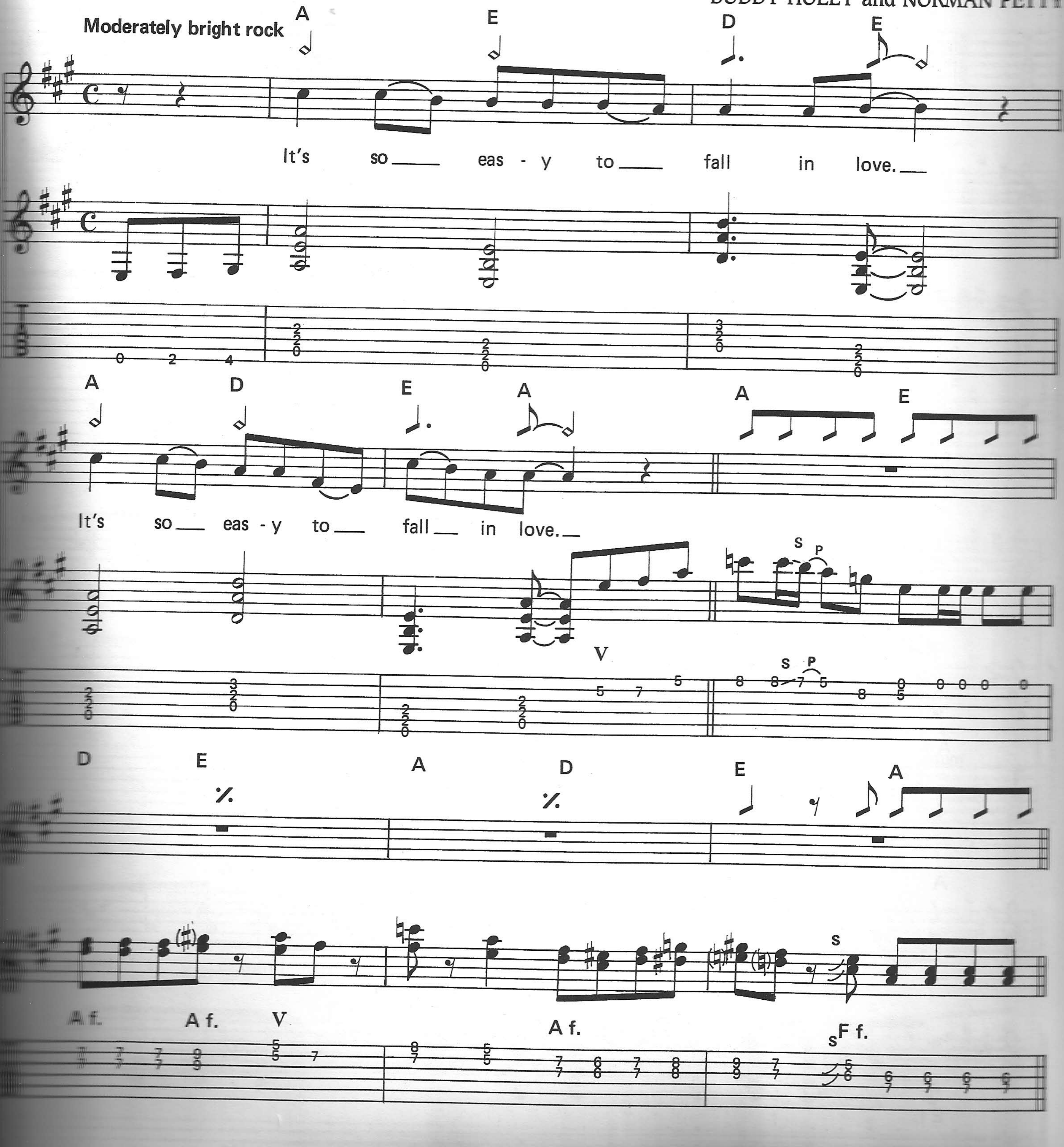

C
D
(2nd & 3rd times)
A
D
To Coda
(2nd & 3rd times)
1.
C
D
A
D
Well, all right,
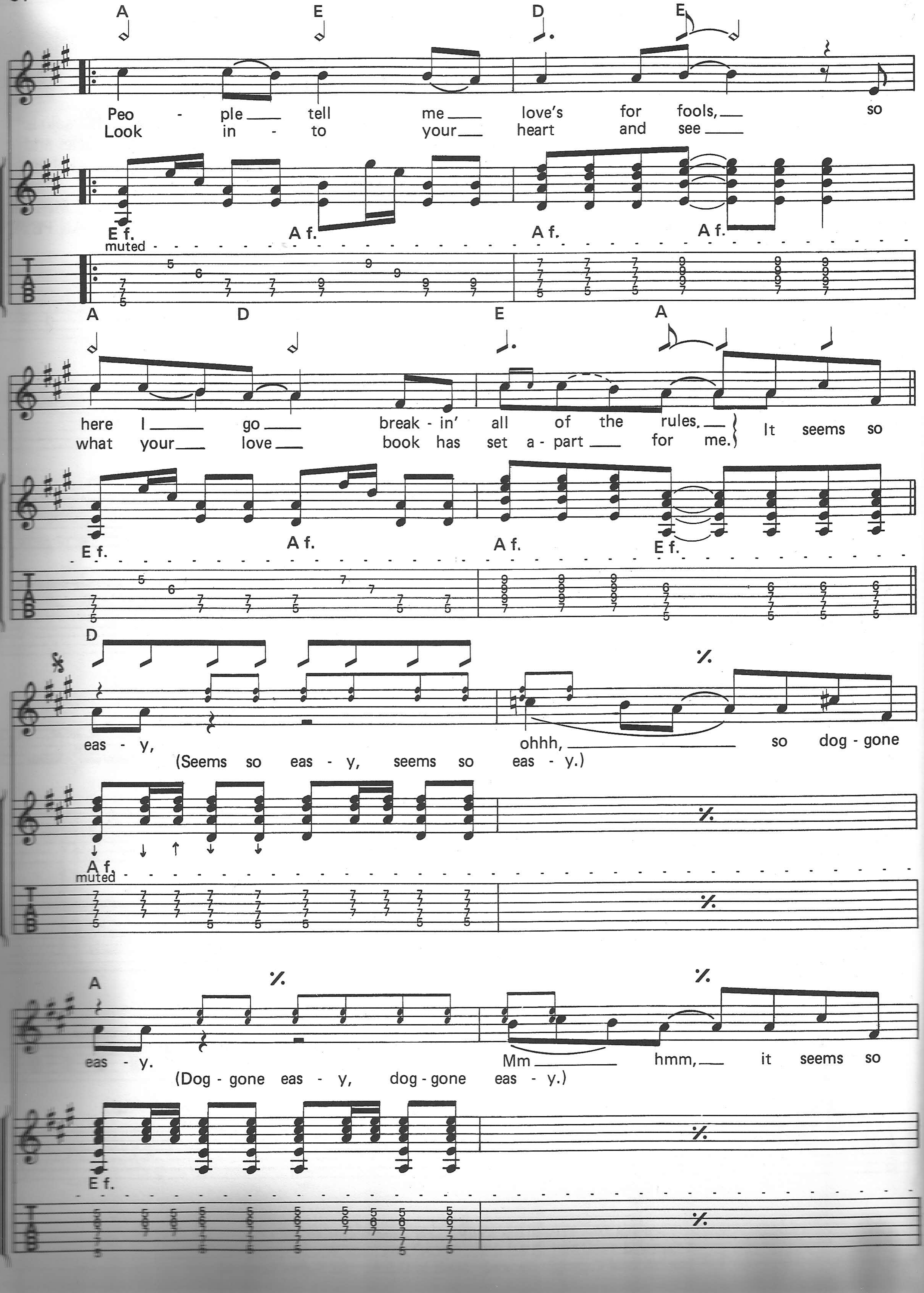

2.
C
D
TAB
A
D
D.S. al Coda
Well, all right,
TAB
CODA
D
C
D
TAB
A
D
TAB
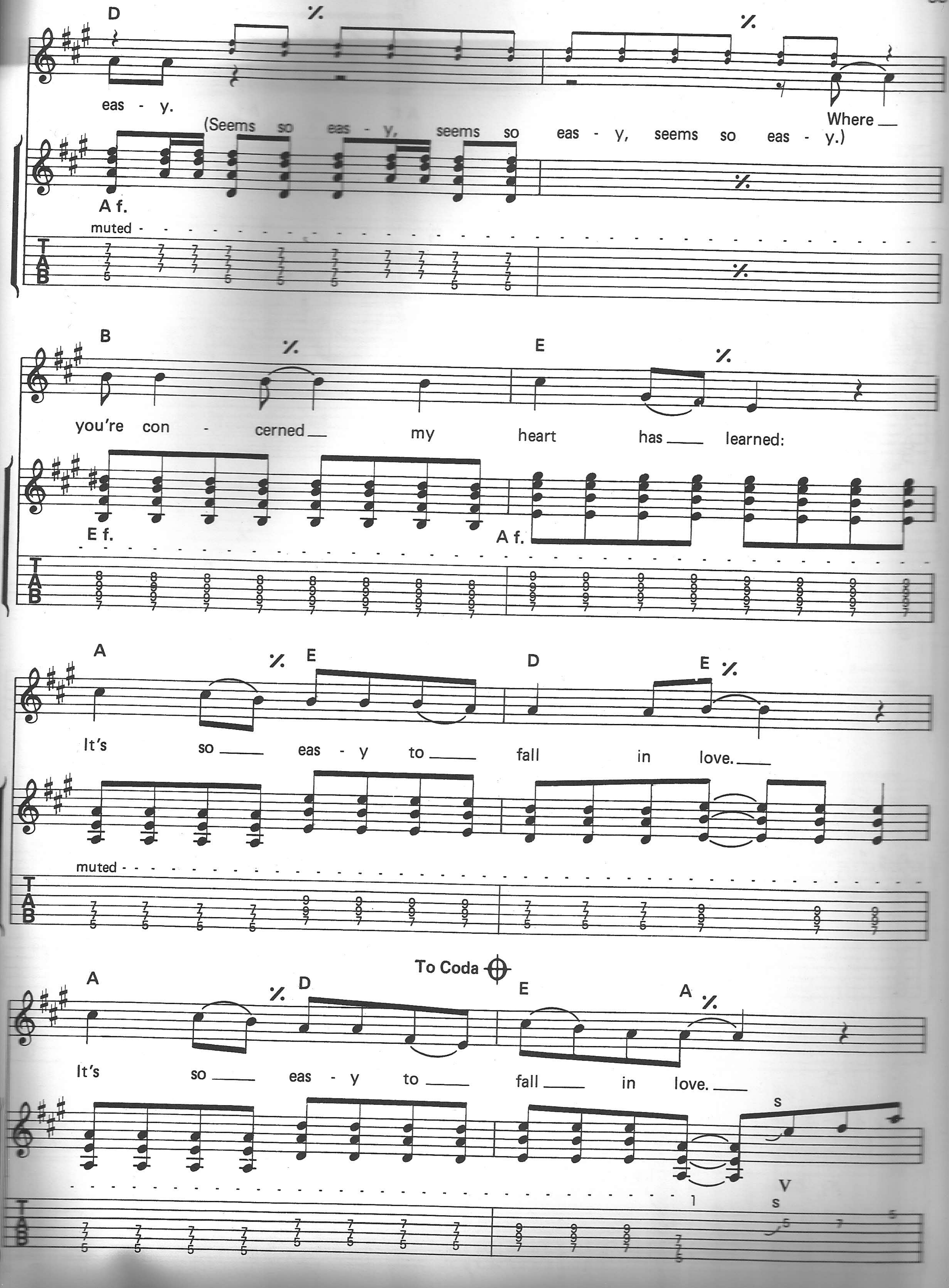
IT'S SO EASY
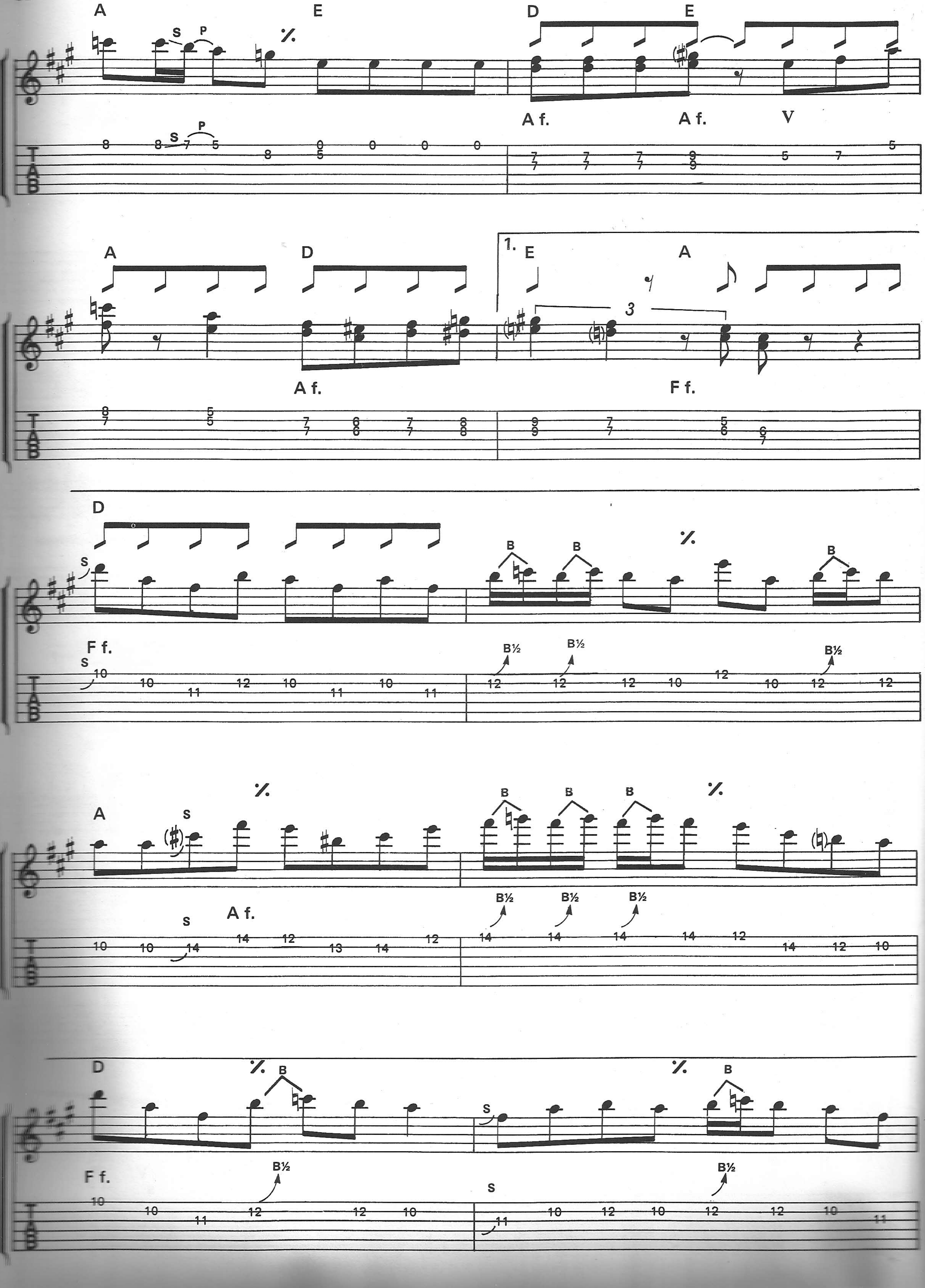
The record, released in 1958, is guitarist Tommy Allsup's debut with Buddy Holly and the Crickets. His solo is fresh and imaginative and combines single- and double-note blues licks with chord fragment/based licks and arpeggios. The ''pull-off'' lick that makes use of open strings (at the end of the solo) is a classic rockabilly sound.

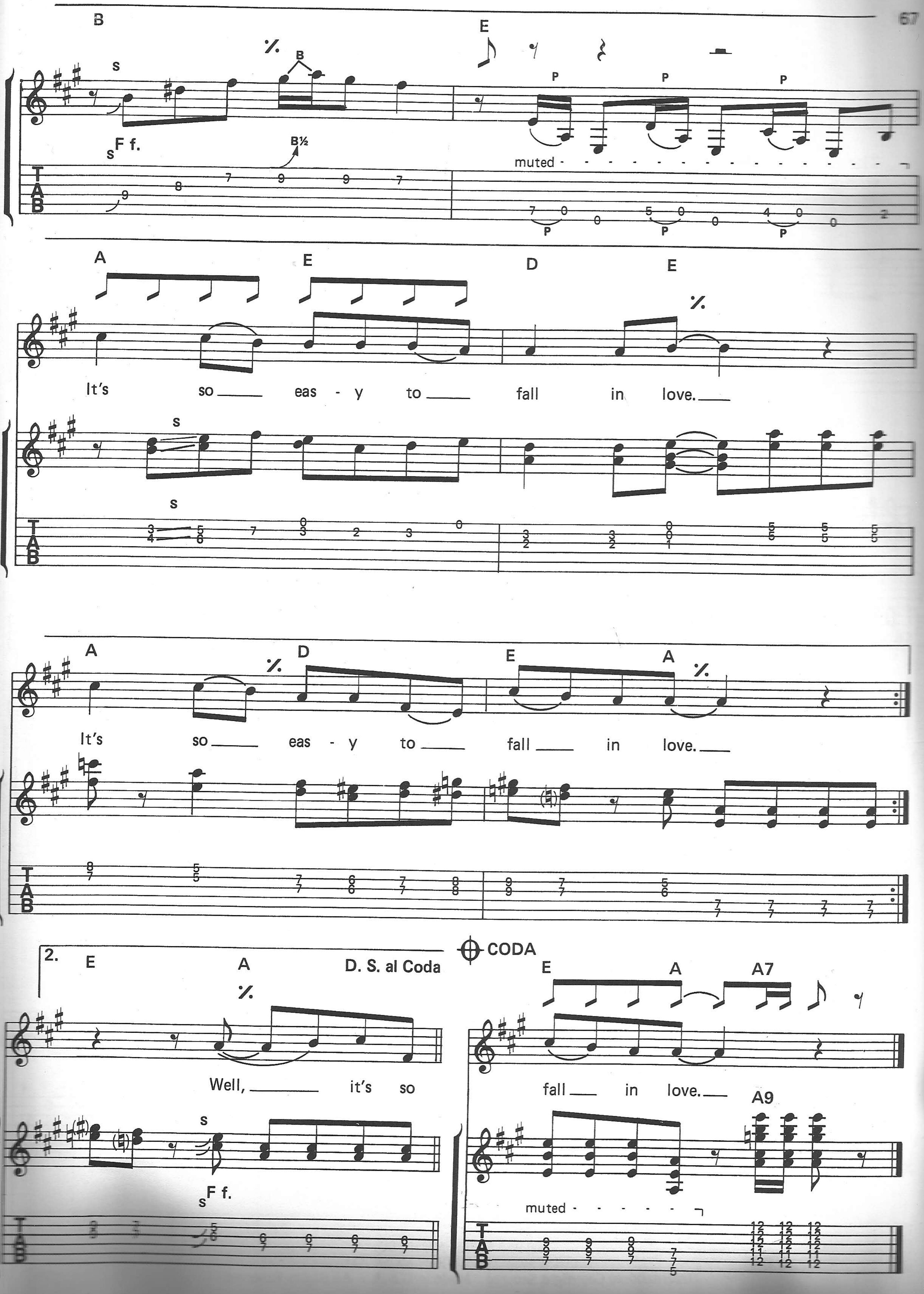
Words and Music by
BUDDY HOLLY and NORMAN PETTY




A E D E
Peo - ple tell me love's for fools, so
Look in - to your heart and see
E f. muted A f. A f. A f.
A D E A
here I go break - in' all of the rules. It seems so
what your love book has set a - part for me.)
E f. A f. A f. E f.
D
eas - y, ohhh, so dog - gone
(Seems so eas - y, seems so eas - y.)
A f. muted
A
eas - y. Mm hmm, it seems so
(Dog - gone eas - y, dog - gone eas - y.)
E f.


D
easy.
(Seems so easy, seems so easy, seems so easy.)
Where
A f.
muted
B
you're concerned my heart has learned:
E
E f.
A f.
A
E
It's so easy to fall in love.
D
E
muted
To Coda
A
D
E
A
It's so easy to fall in love.
s
V
s
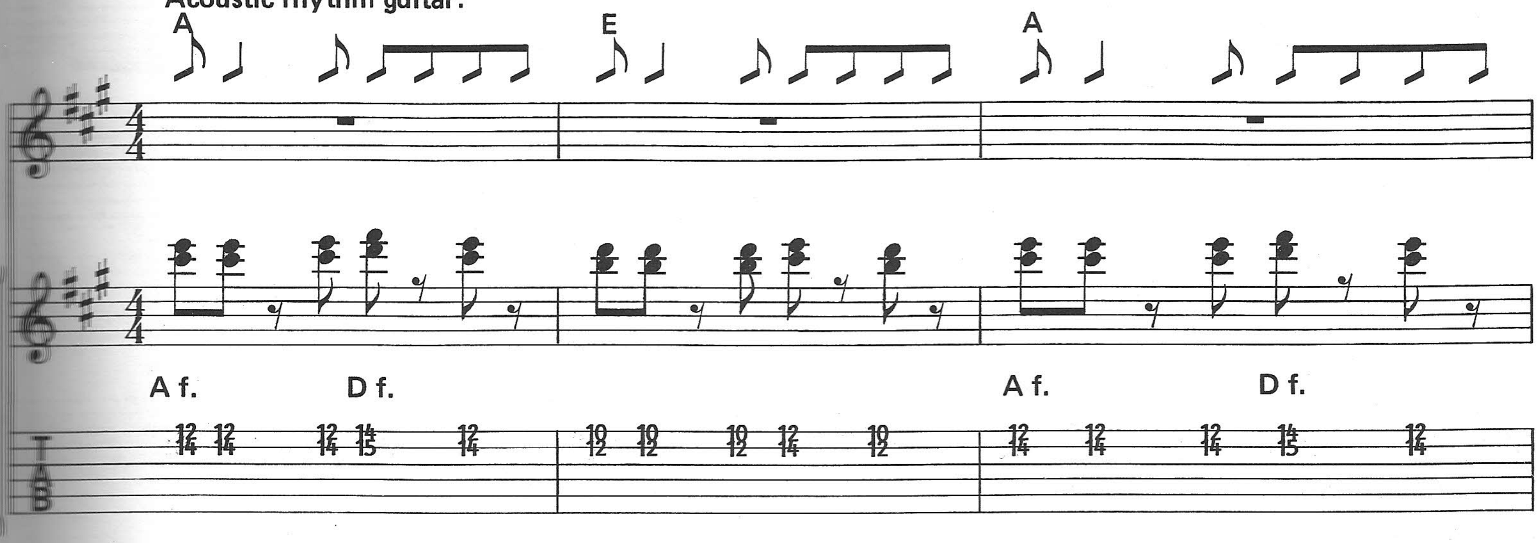

A
E
D
E
S
P
A f.
A f.
V
A
D
1.
E
A
3
A f.
F f.
D
F f.
S
B
B½
A
S
A f.
B
B½
D
F f.
S
B
B½
T
A
B

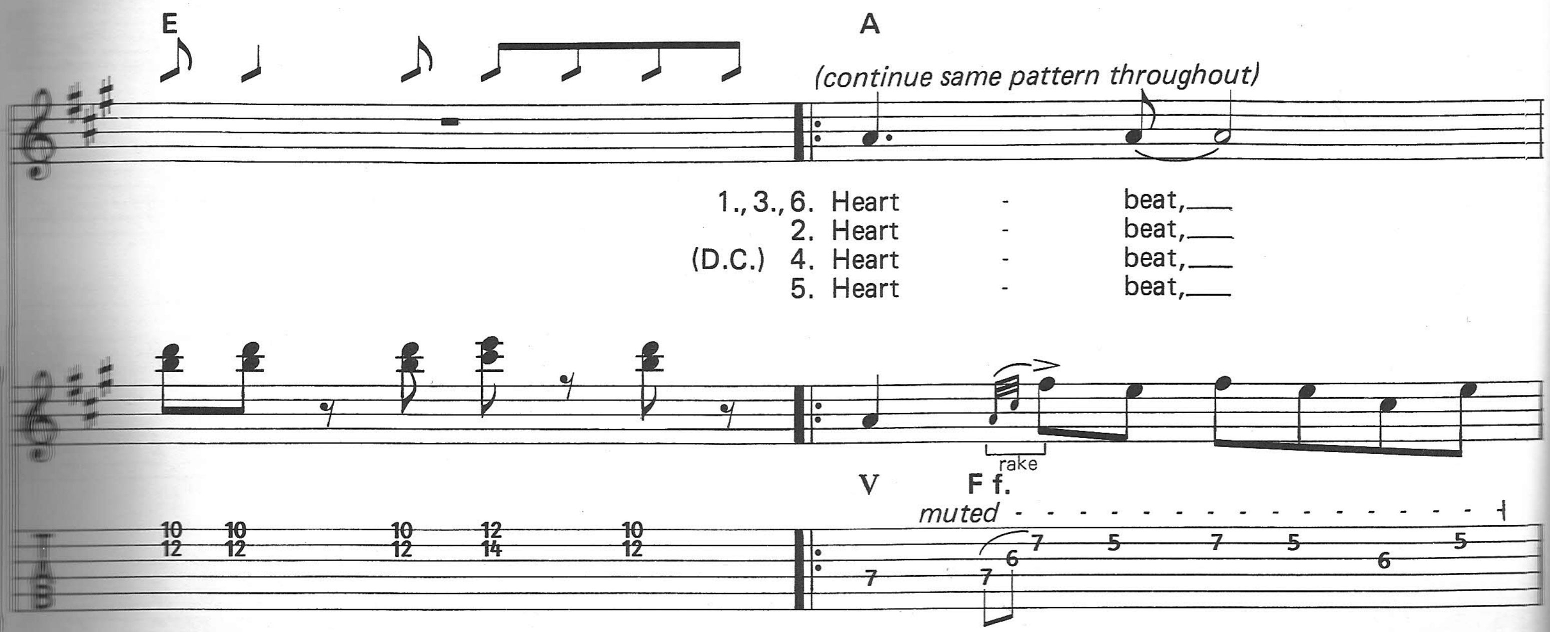

B E
S B P P P
sF f. B½ muted
T A B
A E D E
It's so eas - y to fall in love.
S
S
A D E A
It's so eas - y to fall in love.
2. E A D. S. al Coda
CODA
E A A7
Well, it's so
fall in love.
A9
S
sF f.
muted

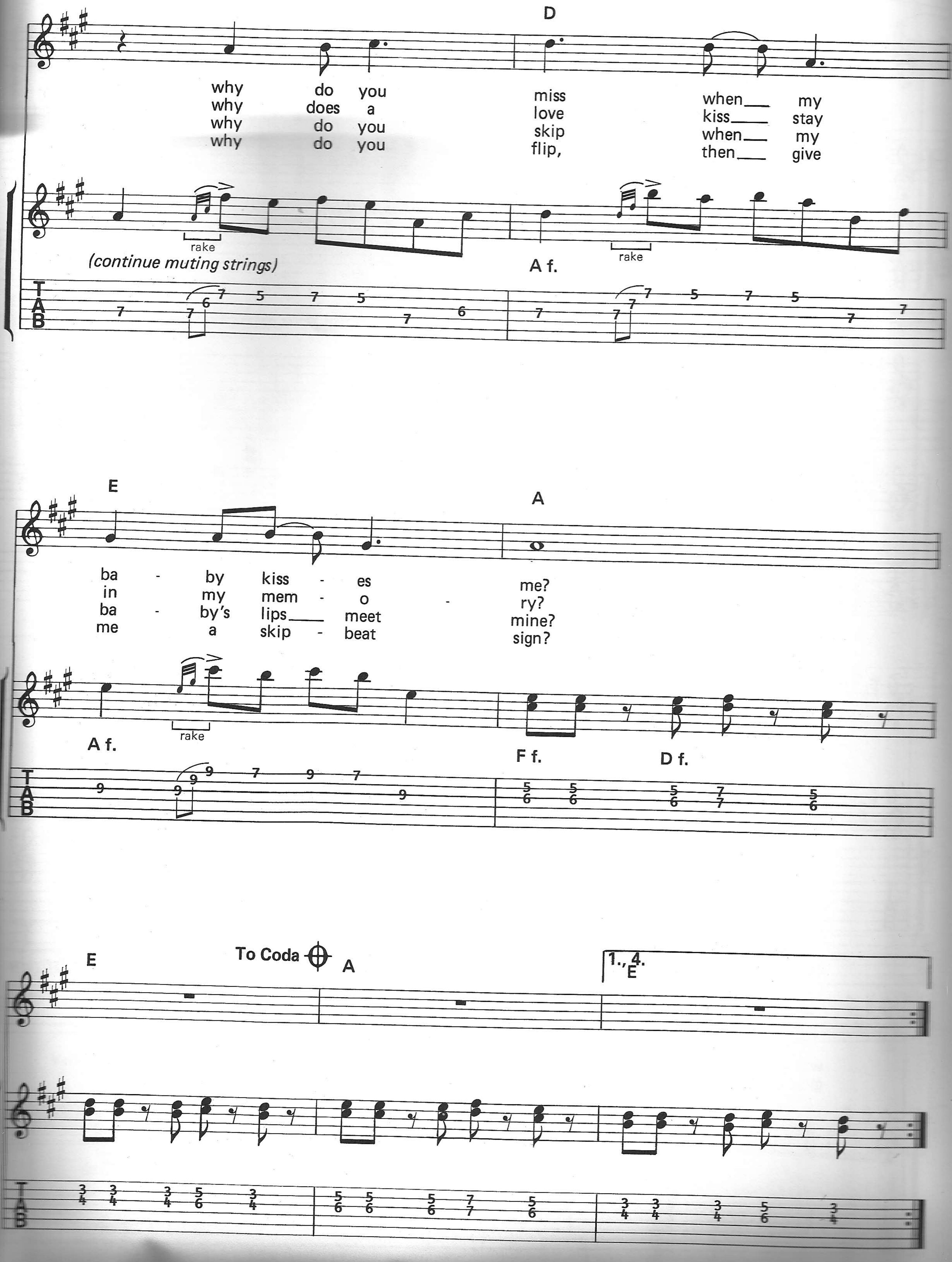
HEARTBEAT
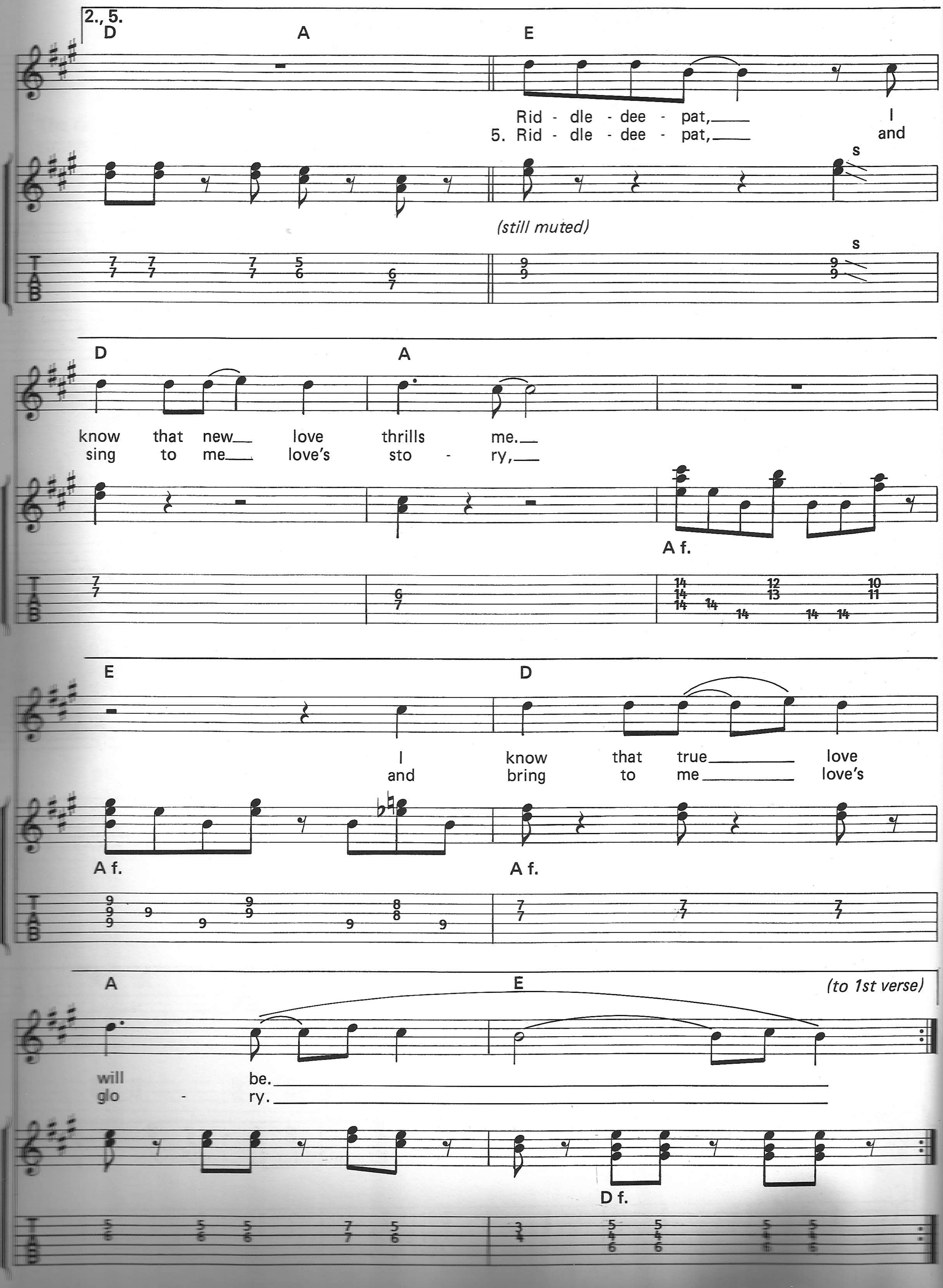
The calypso beat, popular in 1958, led to some experimental guitar sounds, such as the muted ''raking the strings'' rhythm lick and the use of the tremolo bar.
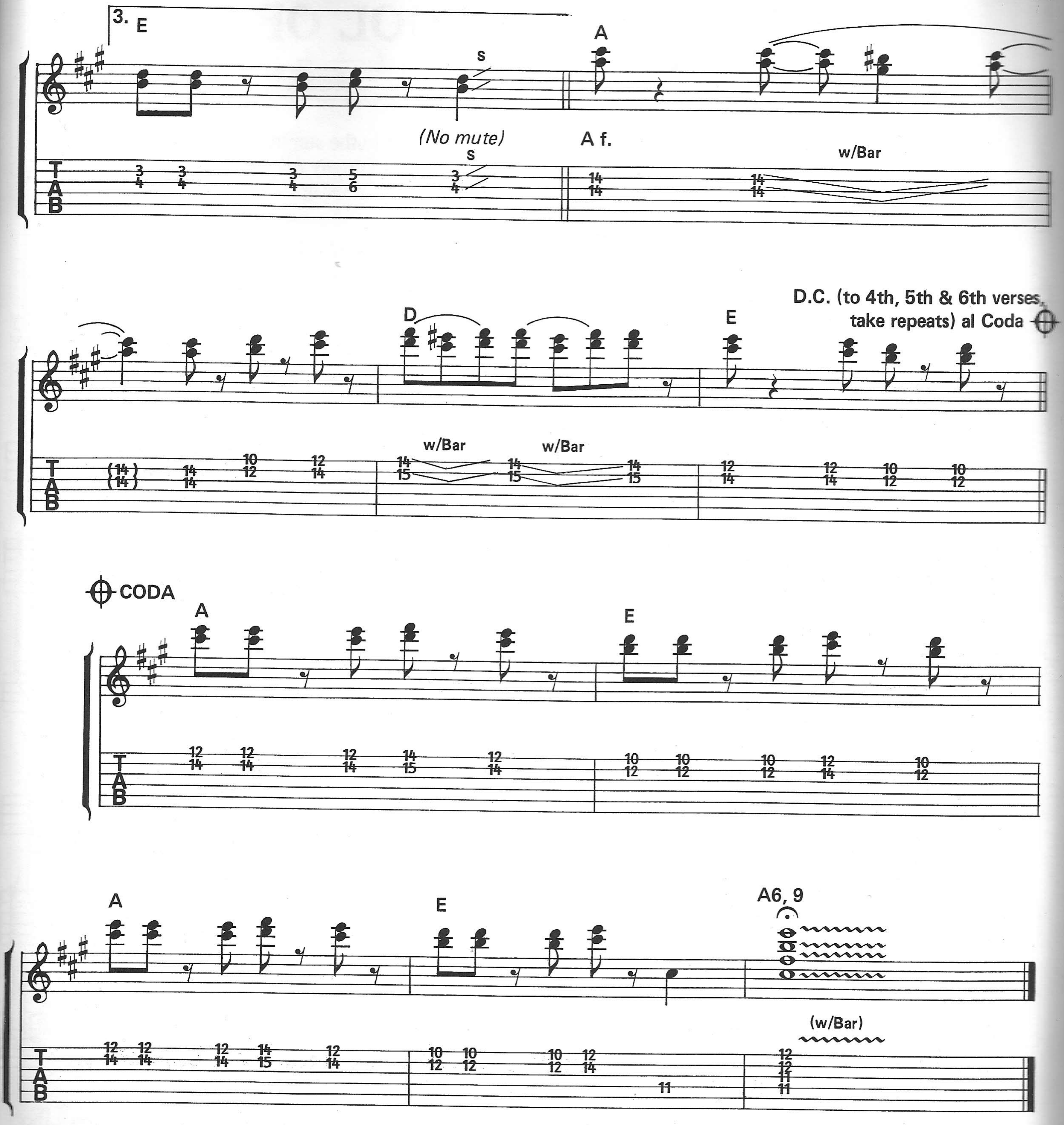
Words and Music by
BOB MONTGOMERY and NORMAN PETTY



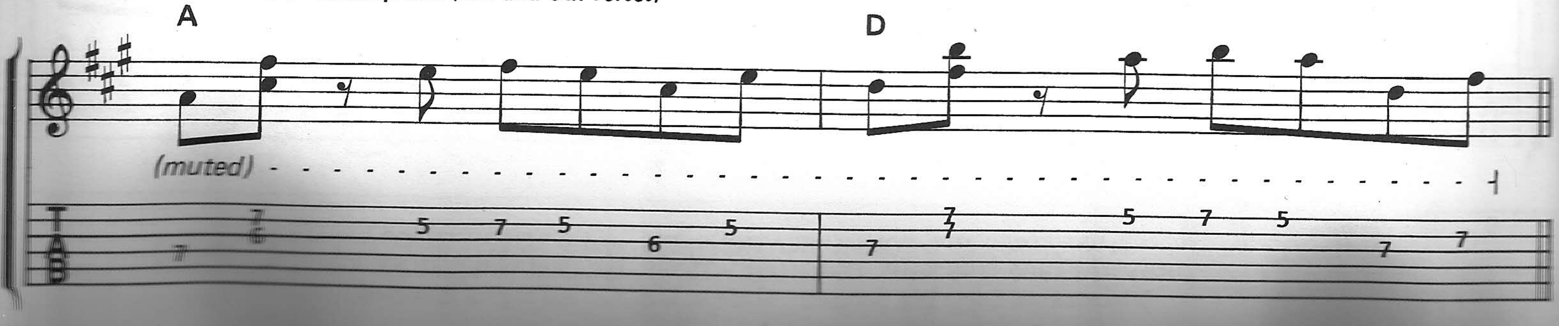



D
why do you miss when my
why does a love kiss stay
why do you skip when my
why do you flip, then give
rake
(continue muting strings)
A f.
rake
E
A
ba - by kiss - es me?
in my mem - o - ry?
ba - by's lips meet mine?
me a skip - beat sign?
rake
A f.
F f.
D f.
E
To Coda
A
1., 4.
E
TAB


2., 5.
D A E
Rid - dle - dee - pat, I
5. Rid - dle - dee - pat, and
(still muted)
D A
know that new love thrills me.
sing to me love's sto - ry,
A f.
E D
I know that true love
and bring to me love's
A f.
A f.
A E
(to 1st verse)
will be.
glo - ry.
D f.
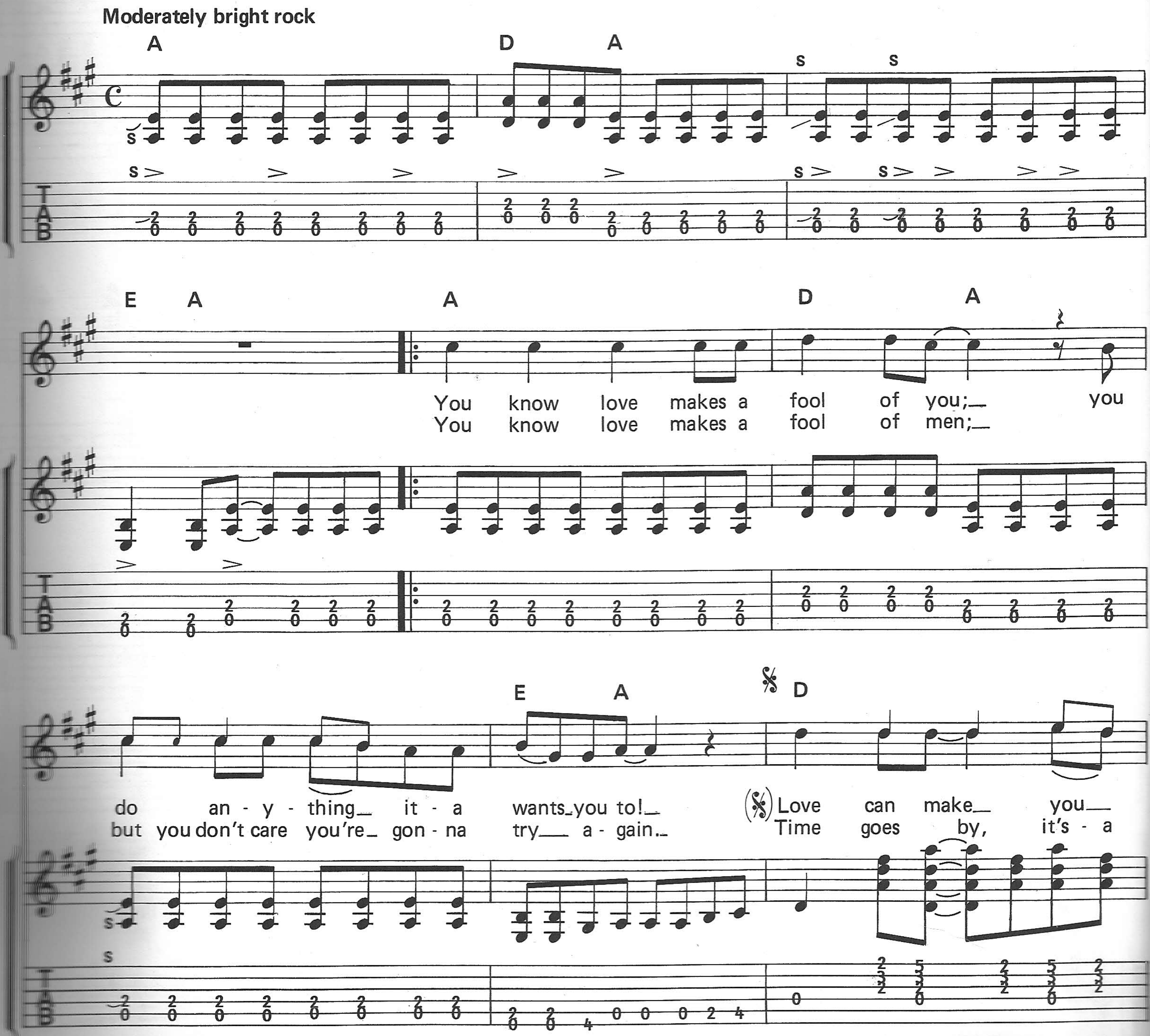


Variation of "rake" backup lick (3rd and 6th verses)

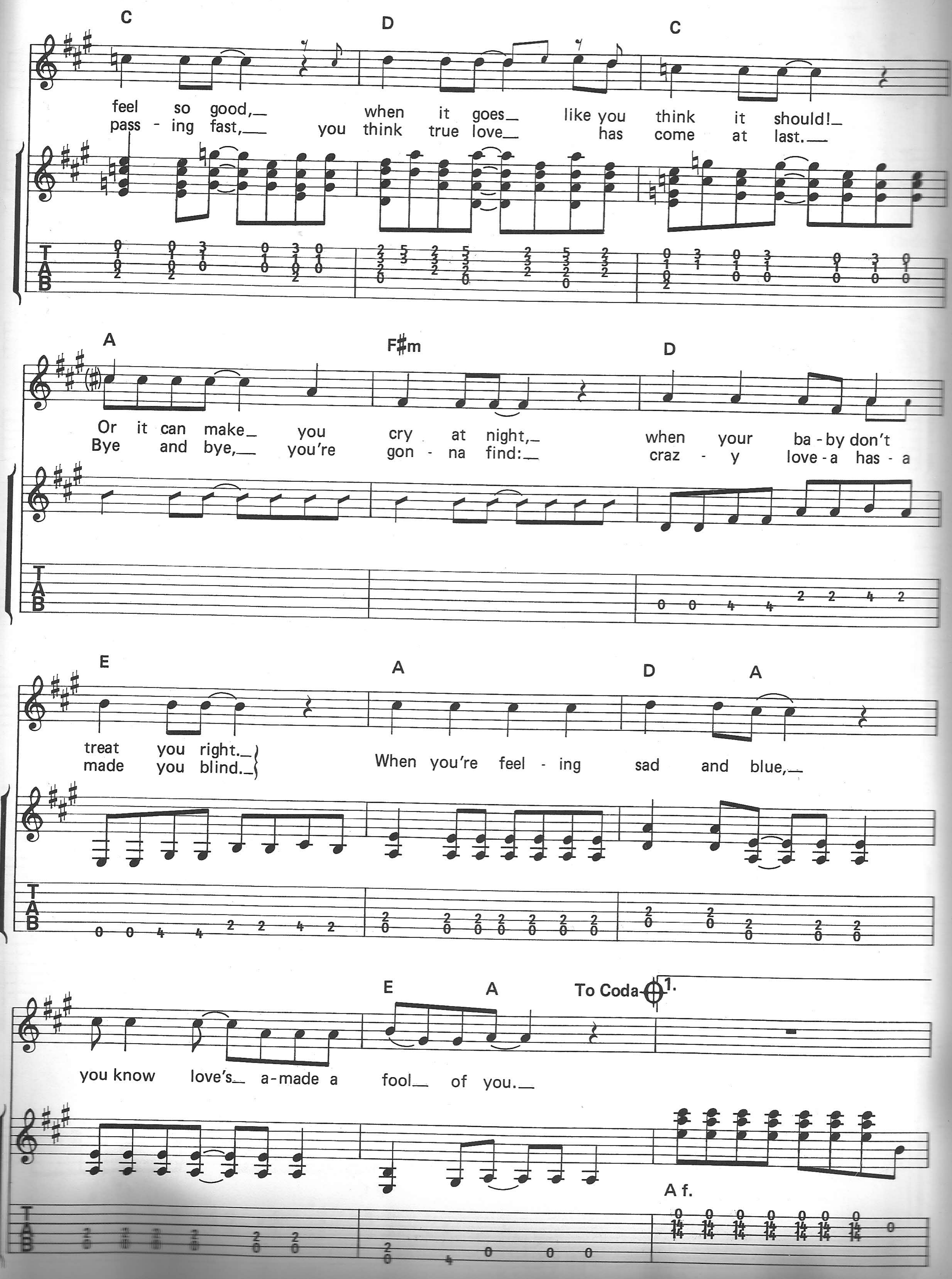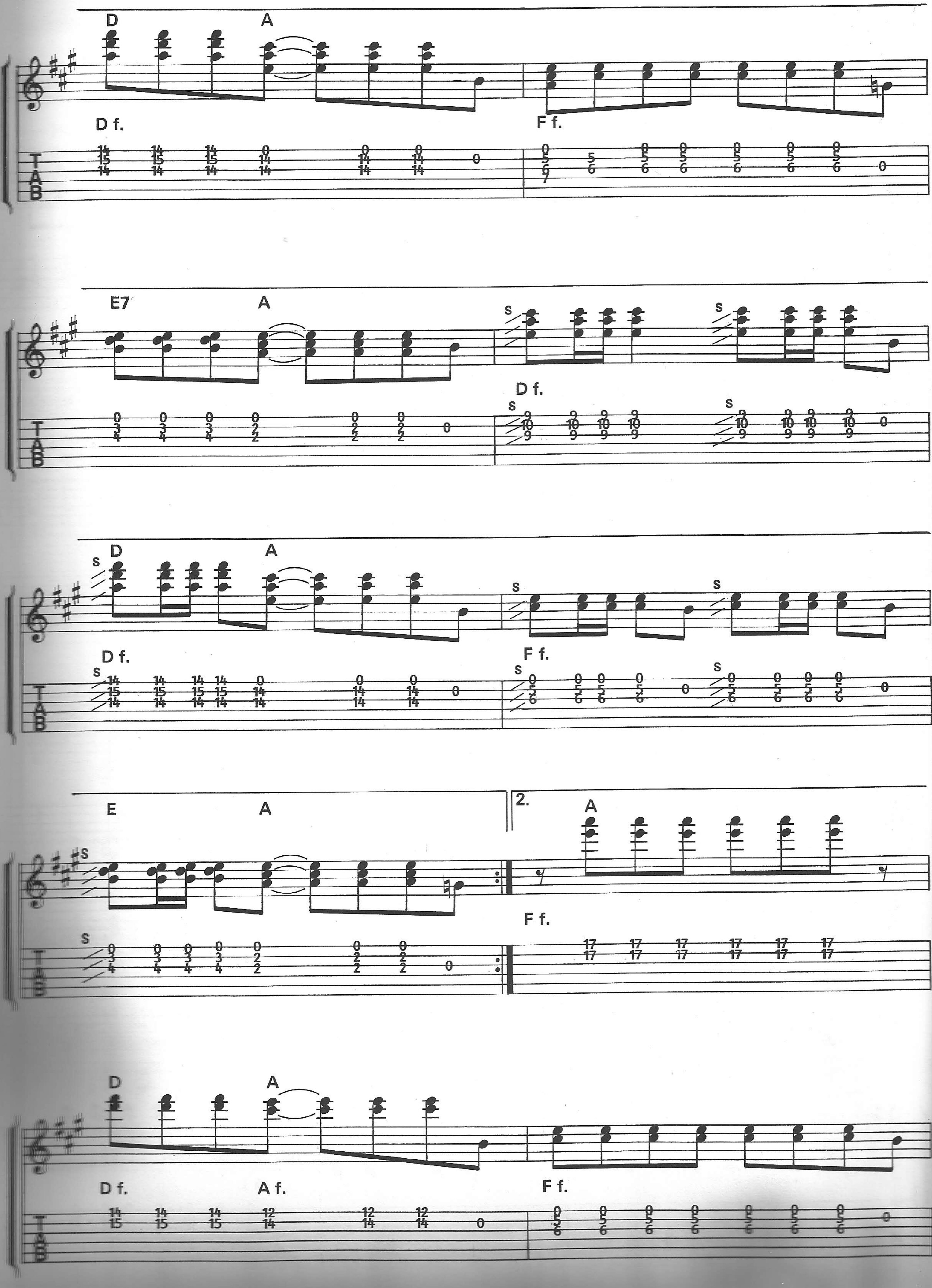


LOVE'S MADE A FOOL OF YOU

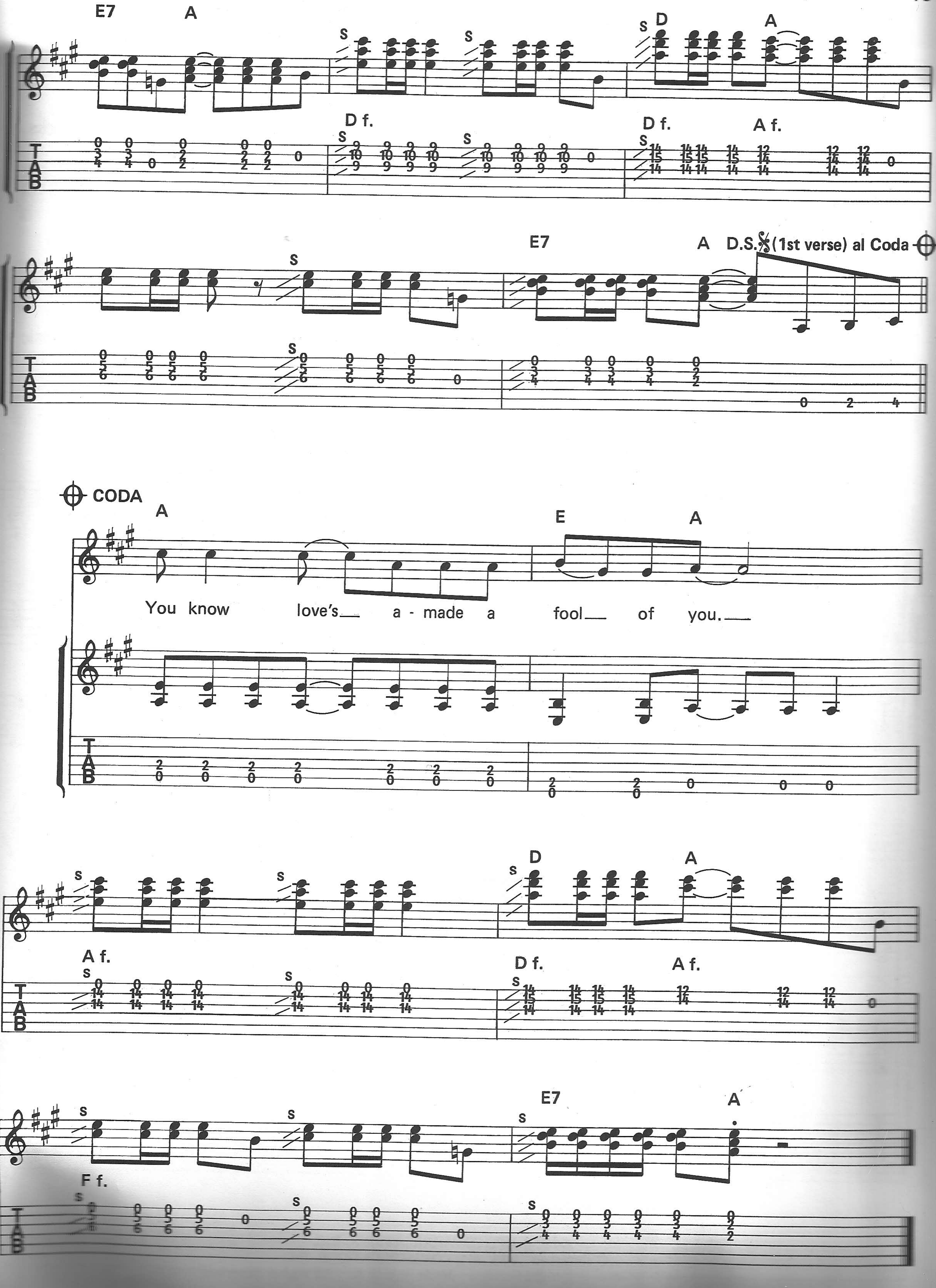
Holly and Bob Montgomery wrote this rocker for the Everly Brothers in the summer of '58. Holly recorded it as a demo in Norman Petty's studio with top studio players, including Tommy Allsup on lead guitar. Released posthumously in '64, it was covered by Tom Rush and several other artists.

Words and Music by
BUDDY HOLLY and BOB MONTGOMERY




C
D
C
feel so good,_ when it goes_ like you think it should!_
pass - ing fast,_ you think true love_ has come at last._
T
A
B
A
F♯m
D
Or it can make_ you cry at night,_ when your ba - by don't
Bye and bye,_ you're gon - na find:_ craz - y love - a has - a
E
A
D
A
treat you right._
made you blind._
When you're feel - ing sad and blue,_
E
A
To Coda
1.
you know love's_ a-made a fool_ of you._
A f.

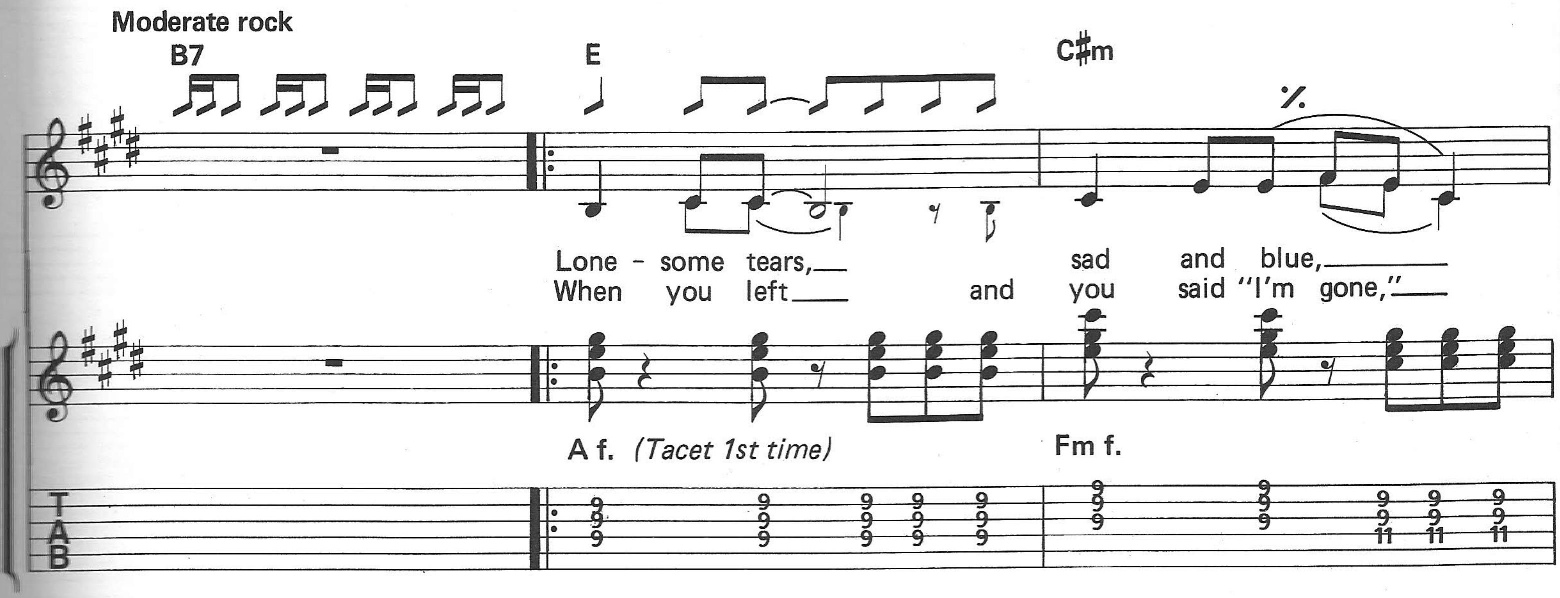

D
A
D f.
F f.
E7
A
D f.
D
A
D f.
F f.
E
A
2.
A
F f.
D
A
D f.
A f.
F f.

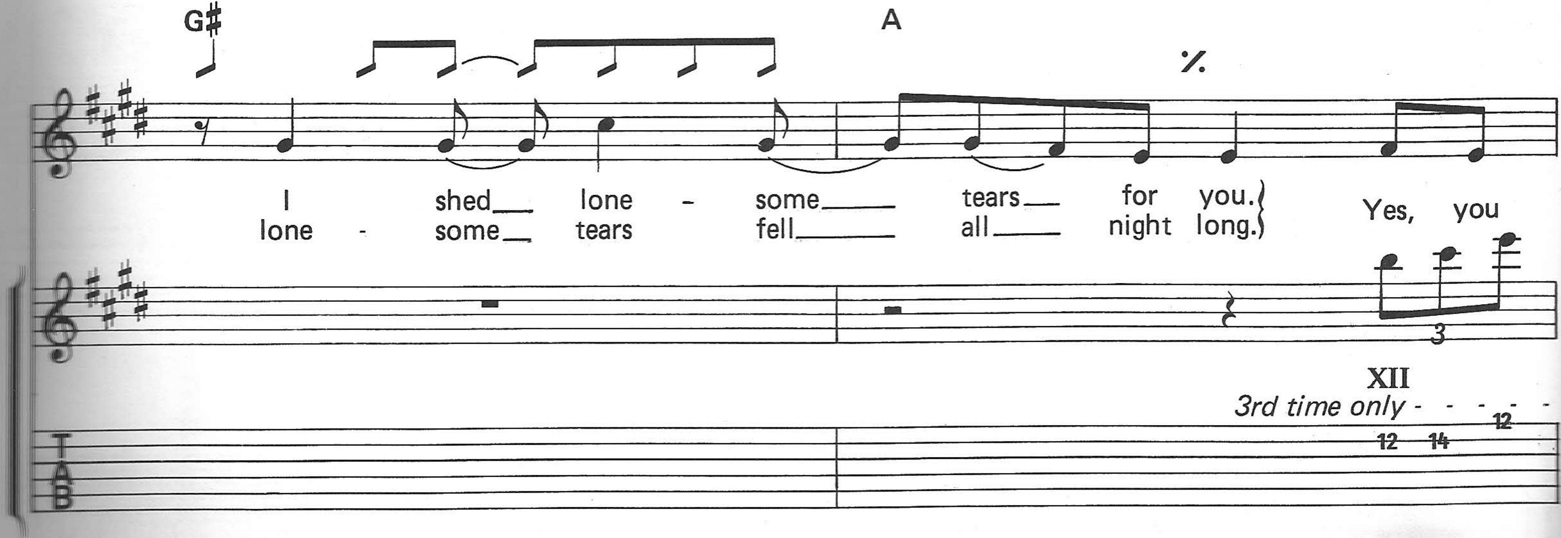

E7 A
S D f.
D A
S D f. A f.
E7 A D.S. (1st verse) al Coda
CODA
A
E A
You know love's a - made a fool of you.
A f.
D A
D f. A f.
F f.
E7 A
TAB
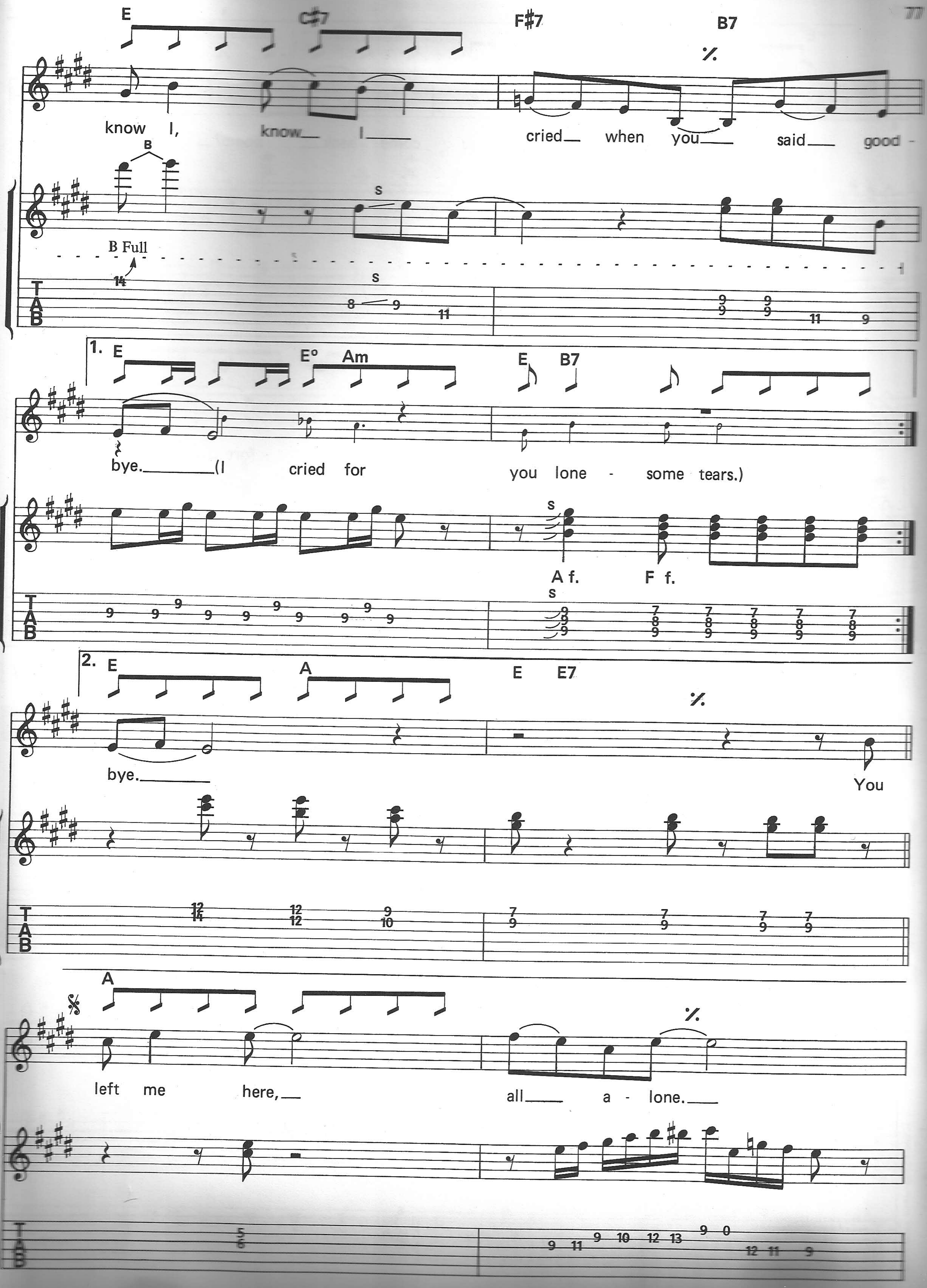
LONESOME TEARS
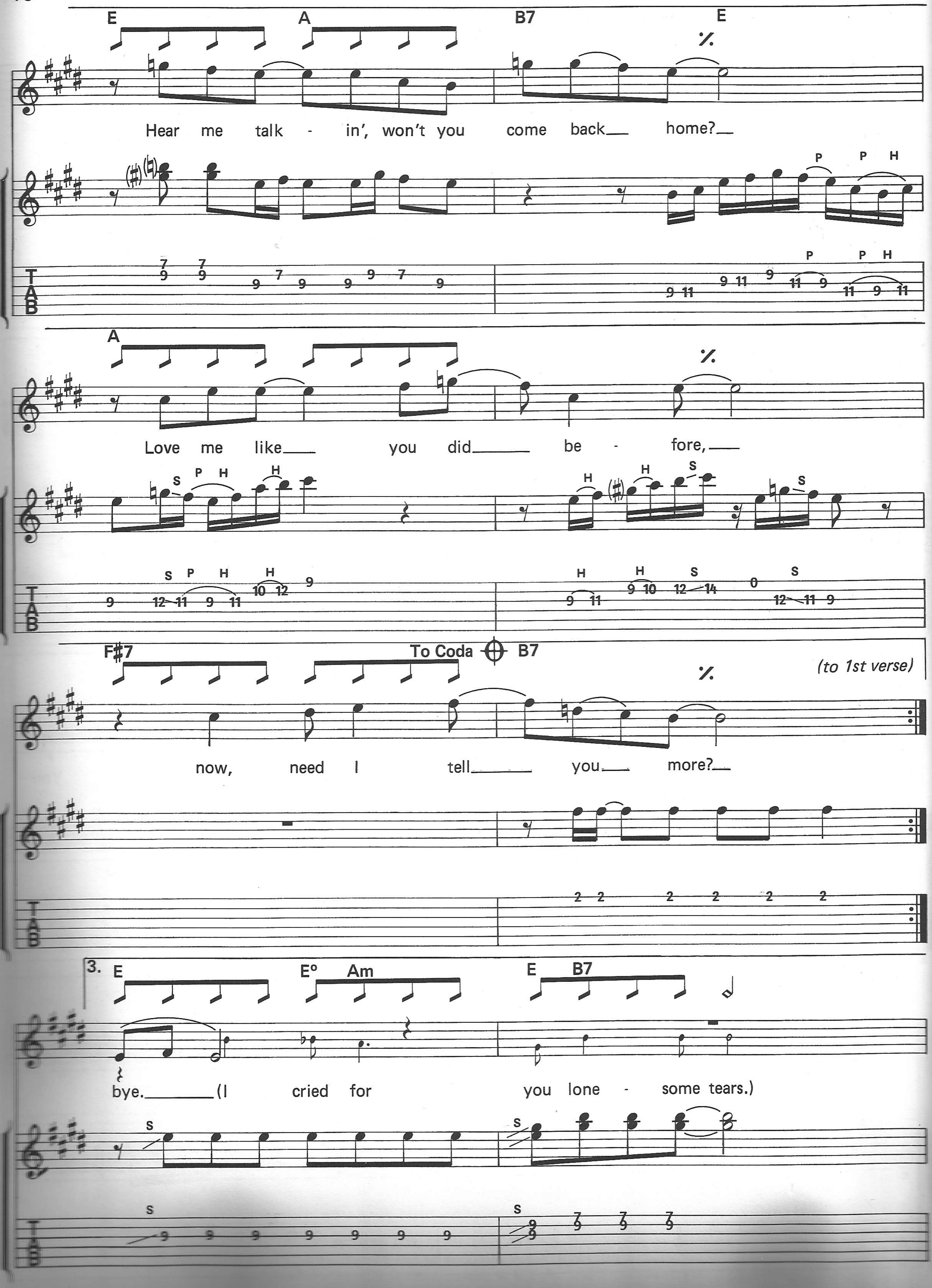
The flip side of *IT'S SO EASY* featured a tasty solo from Tommy Allsup and some very fancy backup licks. Holly certainly couldn't play all those sixteenth-note runs while singing!

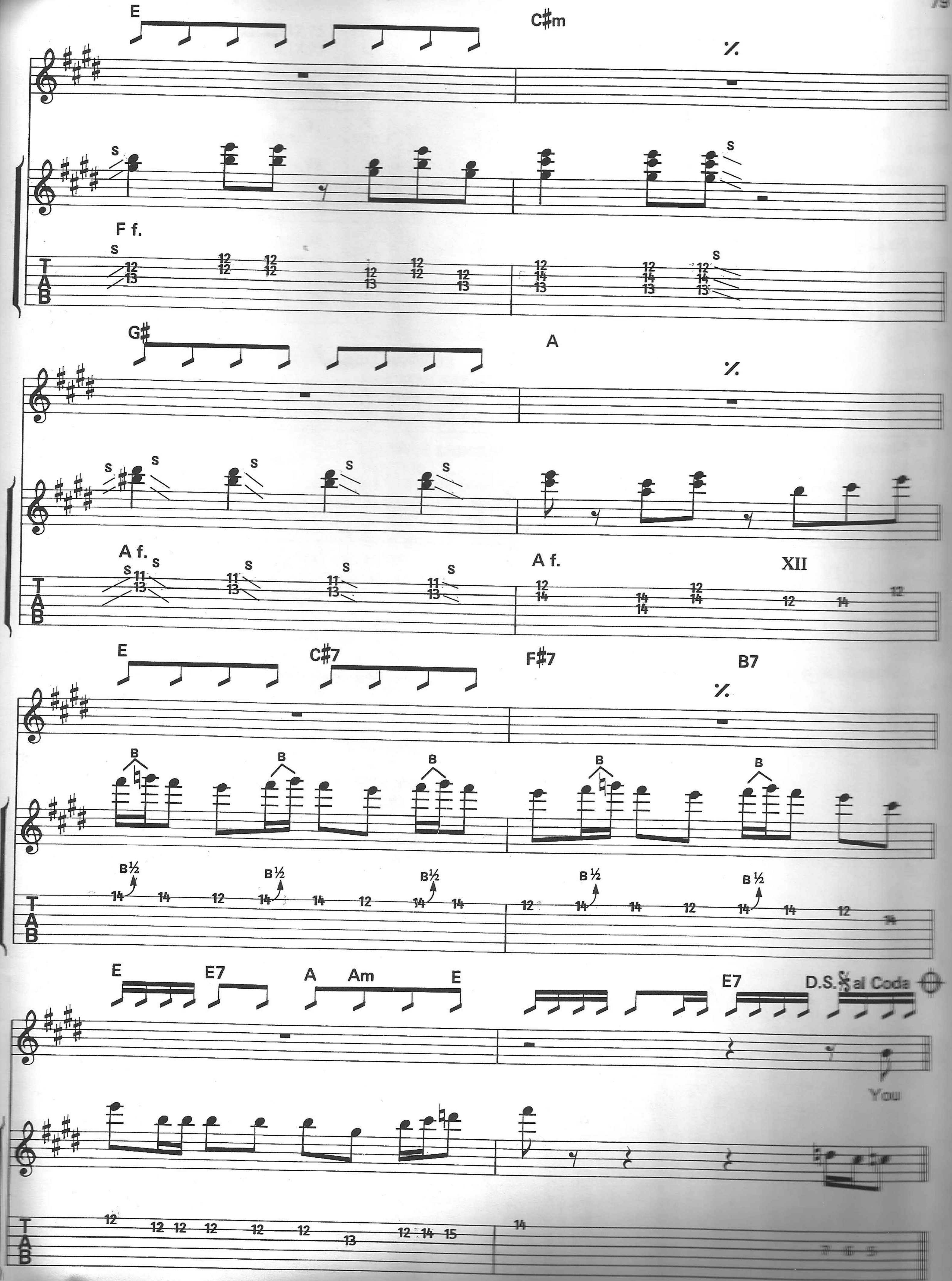
Words and Music by
BUDDY HOLLY

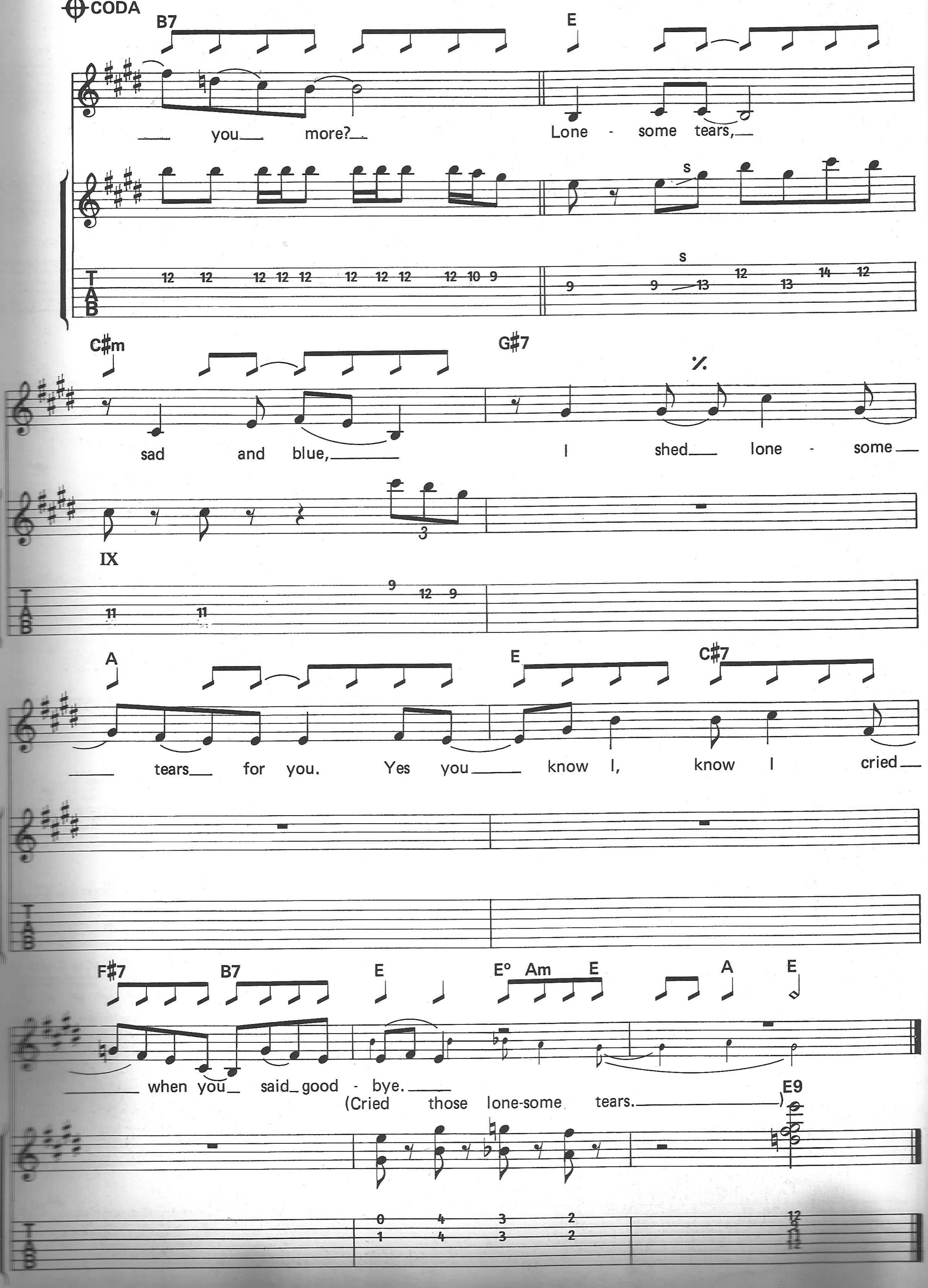





E C#7 F#7 B7
know I, know I cried when you said good -
B
B Full
1. E E° Am E B7
bye. (I cried for you lone - some tears.)
A f. F f.
2. E A E E7
bye.
You
A
left me here, all a - lone.


E
A
B7
E
Hear me talk - in', won't you come back home?
A
Love me like you did be - fore,
F♯7
To Coda
B7
(to 1st verse)
now, need I tell you more?
3.
E
E°
Am
E
B7
bye. (I cried for you lone - some tears.)


E
C#m
F f.
G#
A
A f.
XII
E
C#7
F#7
B7
B½
E
E7
A
Am
E
E7
D.S. al Coda
You


CODA
B7
E
you more?
Lone - some tears,
C#m
G#7
sad and blue,
I shed lone - some
A
E
C#7
tears for you. Yes you know I, know I cried
F#7
B7
E
E° Am E
A
E
when you said good - bye.
(Cried those lone-some tears.)
E9